By Lee Comer And Ted Ligibel

LIGHTS ALONG THE RIVER.

rk Architecture Of The Maumee River Valley.

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In memory of the
late Landmarks Committee
member
Jane Emmenecker.

LIGHTS ALONG THE RIVER.

By Lee Comer And Ted Ligibel

Published by
Landmarks Committee of the Maumee Valley Historical Society
Maumee, Ohio

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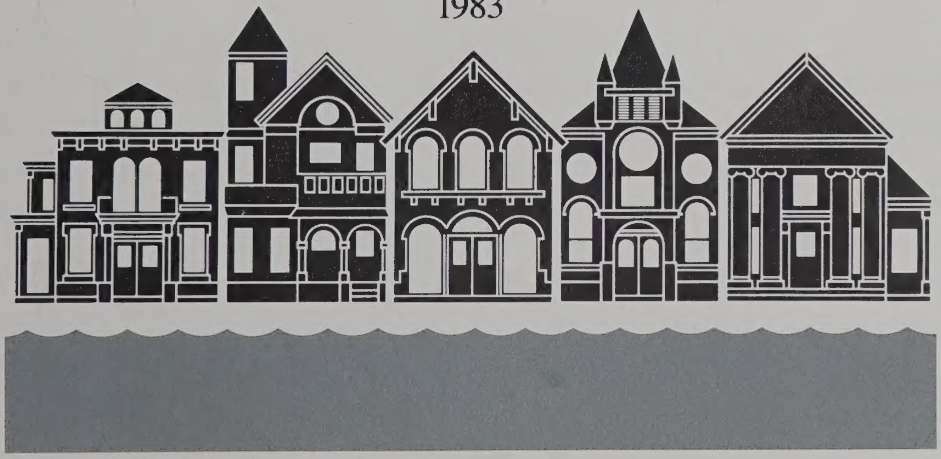

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LANDMARK ARCHITECTURE OF THE MAUMEE RIVER VALLEY.

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Lights Along the River" tells the story of the landmark architecture in Ohio's Maumee River Valley. Tracing this architecture, we have attempted to follow the course of the river, from Grand Rapids and Providence at the head of what was once known as the Great Rapids of the Maumee . . . through Waterville, an early canal boat town and stagecoach stop . . . through Maumee and Perrysburg, near the foot of the rapids . . . and finally to old Vistula, just north of downtown Toledo where the Maumee joins the bay.

The purpose of this book, as with the many other efforts of the Landmarks Committee of the Maumee Valley Historical Society, is to create a keener interest in the architecture which surrounds us. The book is published in the hope that it will stimulate a deeper appreciation for and enjoyment of our architectural heritage; and perhaps the interested reader will join us in our efforts to preserve as much of it as possible.

We are fortunate that our valley is so rich in architectural variety, with representations of architectural and historical significance from each generation since the first settlers arrived here from points east.

We are sorry only that we could not have included every 19th century structure of architectural value or historic prominence within the lower Maumee Valley, but space prohibited. We have also used the historic names for all structures throughout, as opposed to some more familiar names, in order to maintain consistency.

To add to the pleasure in reading this book, some items of historical interest are included. To make it even more enjoyable, we have mixed in with each chapter some vignettes based on legends of the Maumee River area.■

Lee Conner

L.C.

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2

3

4

1. Indicates structure is listed on the National Register of Historic Places.

2. Indicates structure has received Landmarks Committee Preservation Award.

3. Indicates structure is included in Library of Congress Historic American Building Survey.

4. Indicates structure is within a National Register of Historic Places Historic District.

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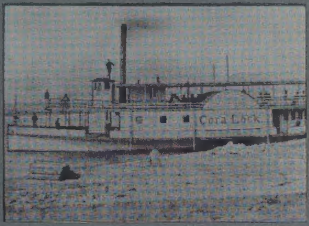

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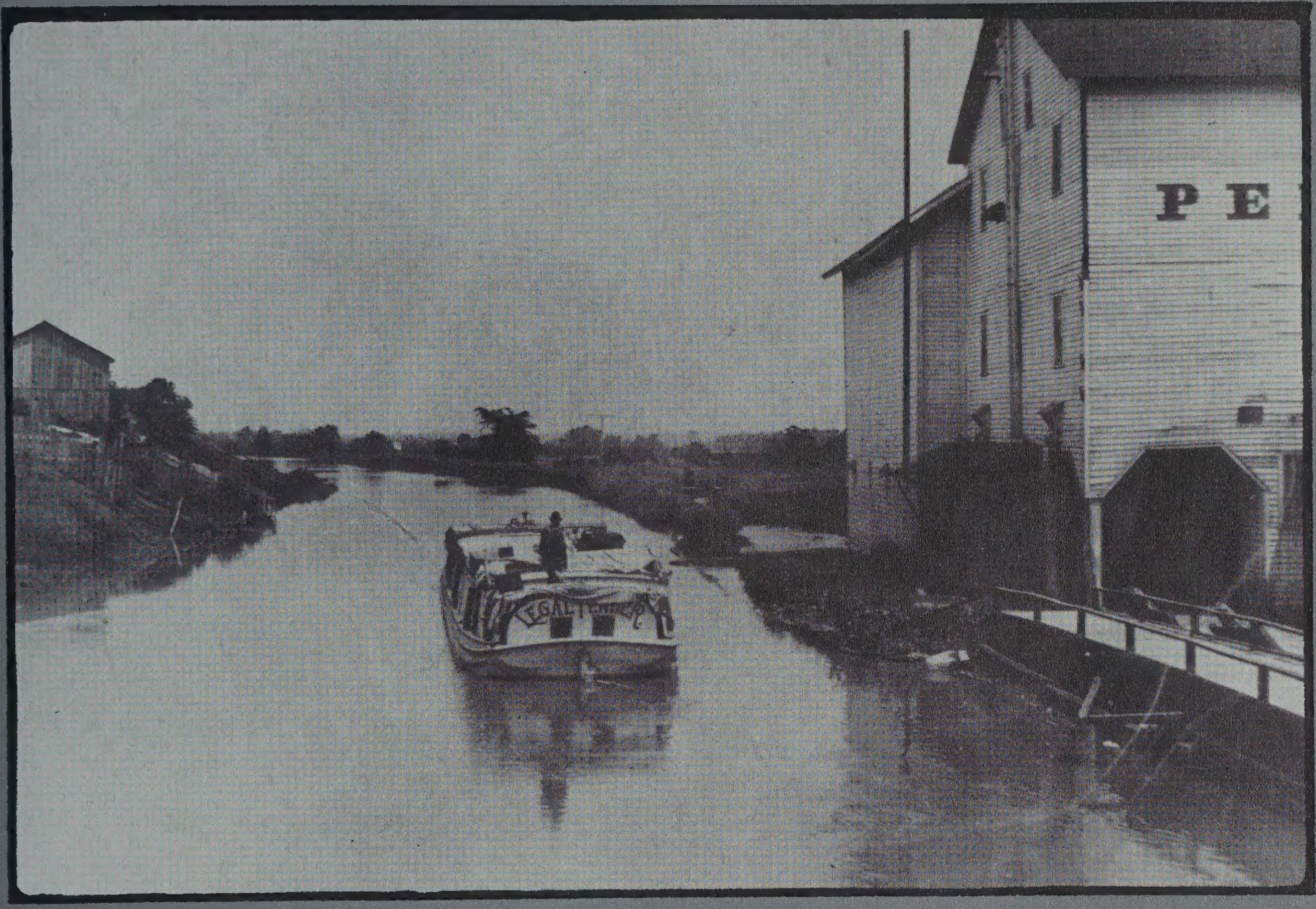
THE EARLY MAUMEE VALLEY.


LEGAL TENDER
PE

The Miami and Erie Canal at Waterville, c. 1900. Part of our nation's earliest interstate highway systems.

Entry into the Maumee Valley before the early 1800s was possible only via this expansive natural highway, the Maumee River, which led scores of Indians, French trappers, British soldiers, and, later, American settlers along its banks and waters. It is conceivable that even the great explorer Champlain knew of the Maumee Valley by 1614 or 1615. However, it has been documented that French missionaries and explorers used the river for travel and trade by the mid-1600s. Maps clearly showing the Maumee River emptying into Lake Erie were in use by 1675. The early inhabitants who used these maps walked, canoed, sailed, and swam the river in their quest for domination of the fertile, sprawling valley. The Ottawa, Shawnee, and many other Indian tribes certainly knew of the riches carried by the endless flow of the Great Lakes' largest tributary. Evidence of aboriginal occupation in the Maumee Valley predates the birth of Christ by at least 10,000 years.

Domination, however, was an ever-escaping achievement. A huge area of northwest Ohio known as The Great Black Swamp, stretching roughly from Sandusky, Ohio into the Indiana territory, made travel and conquest nearly impossible. Beyond the river's flood plain lay a wet, impassable morass—thick with mosquitoes, giant elms, endless swamp grasses, snakes . . . and occasional skeletal remains. Clearly, the best way to travel through the area was on the Maumee River. For many years the issue of valley ownership was hotly contested, as is evidenced by the warring activities of the Indians, British, French, and Americans; each battled the other at some point in our story. The climax of these military actions took place in the late 18th and early 19th centuries with the battle of Fallen Timbers (1794), Fort Meigs (1813), and Lake Erie (1813). All were American victories. It has been theorized that the ultimate conclusion to the American Revolution occurred here in the Maumee Valley with these battles. Indian and British resistance and occupation in the Northwest Territories effectively ended, and the frontier was safe for white settlement.

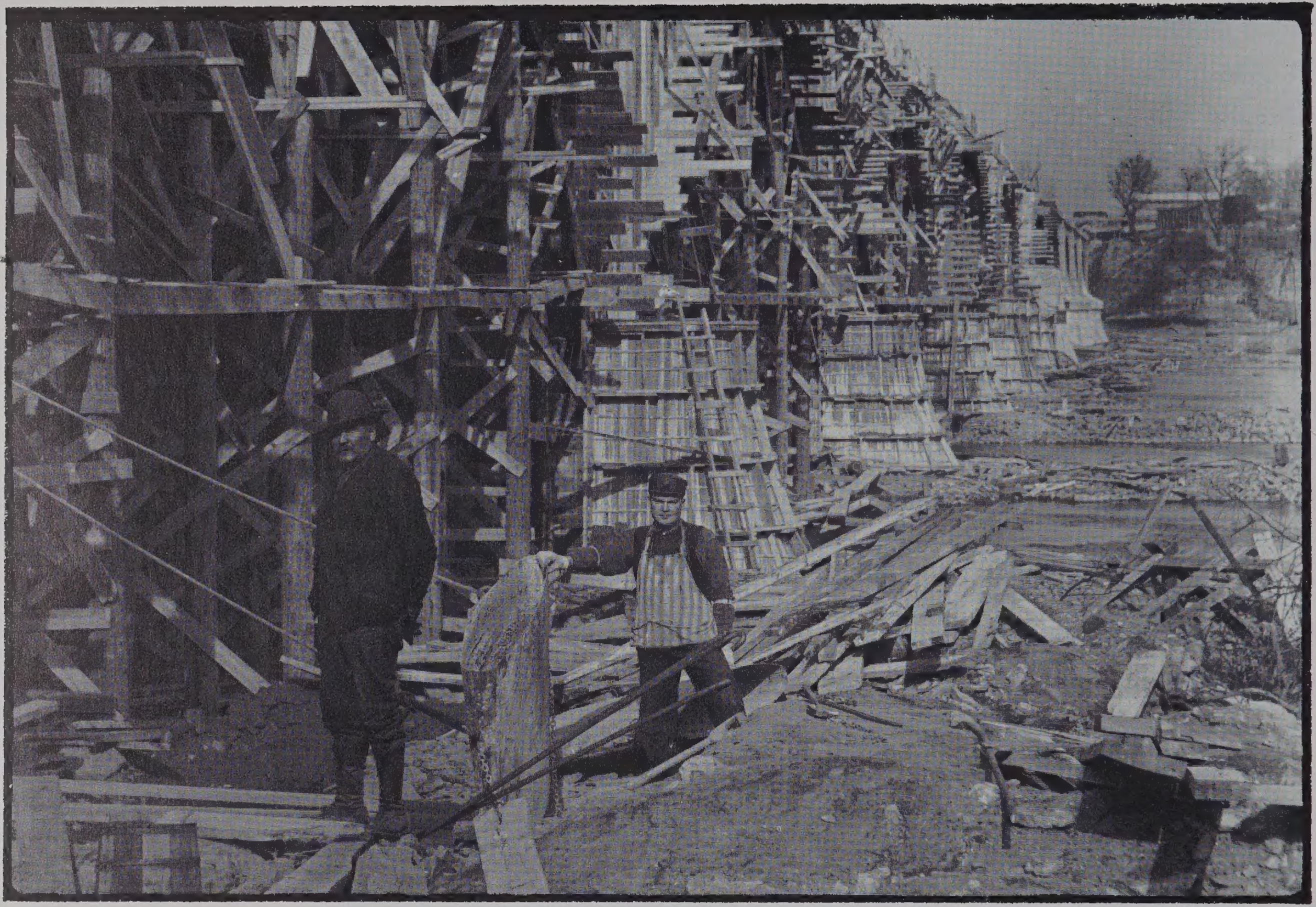
Near Grand Rapids. Calm waters where the once mighty headwaters of the great rapids of the Maumee roared.

American settlers came west to Ohio. Thousands started new lives in the northwest portion of the new territory. This western frontier, however, was to remain the frontier for only a short time. As pioneers spewed forth onto new land in a massive wave, they founded Chicago, Milwaukee, Kansas City . . . and the frontier moved rapidly westward.

Some of these early pioneers did remain in the Maumee Valley, establishing families and businesses along the river. Our story is about these people and their notable early settlements which sprang up near the "foot," the "head," along an extensive series of rapids in the river, and where Swan Creek empties into the Maumee River. These included Perrysburg (1816) and Maumee (1817), both at the "foot" of the rapids, Waterville (1818), well along the series of rapids, and Port Lawrence (1817), at the mouth of Swan Creek. Of the four, only Port Lawrence is gone, having been slowly replaced over the years by downtown Toledo. Still other platted areas came into existence shortly before or in response to the coming of the great canal age: Grand Rapids (1831), Vistula (1833), and finally Providence (1834), which existed only for 20 years. The canal acted as a commercial catalyst to most of these early river towns, and "papers of incorporation" were drawn up for many of them in the middle and late 1830s. Numerous lesser villages, some grounded only on paper, were known as "paper towns" and never materialized.

Many setbacks made life extremely difficult in the first half of the 19th century. Despite plagues, financial panics, fires, and harsh winters, the pioneers persisted—and the verdant valley grew into a major center of frontier life. The Great Black Swamp was gradually drained, and roads pushed through to give access to the entire territory. By 1837, the first railroad west of the Allegheny Mountains, the Erie and Kalamazoo, chugged its way from Toledo to Adrian, Michigan. Sail and steamboats regularly plied Lake Erie and the Maumee River. Overland mail routes extended from Maumee to Port Lawrence, Vistula, and beyond. By 1845, the Miami and Erie canal connected northwest Ohio with Cincinnati and the south. This phenomenal transportation convergence firmly established the Maumee Valley as an economic and cultural reality. Perrysburg became an early shipping center, and Toledo grew to become the third largest rail center in the United States by the mid-1800s. Indeed, the entire area has continued into the present to garner a corner of the world market with a plethora of transportation-related industry and commerce.

Architecturally, the river towns which remain are a living museum of 19th-century architecture. In Northwest Ohio, the earliest structures were often built of logs and subsequently covered with clapboards. Buildings of the early 1800s, in the Federal styling, were rooted in a colonial heritage. The architecture which followed represented a revival in styles of Greek, Egyptian, and Roman derivation, classical themes resulting in part from extensive excavations in Mediterranean countries at that time. The Gothic revival of the 1840s through the 1860s, a reaction to the preceding classicism, popularized the "pointed" elements of medieval motifs. Gothic, then, gave way to Italian-oriented designs, and styles referred to as Italian Villa and Italianate lasted into the 1880s.



The Interurban Bridge under construction in 1907 or 1908. Linking the electrical railway to distant points south of Toledo.

Even French architecture had its influence in the United States as evidenced in the mansardic Second Empire style also found in this area in the 1870s. About 20 years later, another French-inspired style, the Chateauesque, thrust its rooflines skyward; few of these homes, however, were built in Northwest Ohio. In the 1880s and 1890s, many residences and commercial blocks were designed in the Queen Anne style and featured stick-like, Eastlake-related, and classical decorations. Contemporary homes covered with shingles were known simply, and appropriately, as the Shingle style of architecture. Gothic and Romanesque revivals persisted in many forms after their introduction in the 1840s and remained in vogue even into the 20th century. Classic colonial motifs were revived around the turn of the century and are affectionately called Georgian Revivals.

Pure examples of any one style are, however, rare. Instead, most structures exhibit an eclectic assemblage of various design elements or are transitional between two periods. Similarly, the term "Victorian" does not in itself refer to a particular style but to an era during which Queen Victoria reigned in England and several architectural styles enjoyed popularity. Oddly, the style most commonly called "Victorian" is, in reality, Queen Anne. It is hoped that this brief discussion of historical styles will serve to establish the place of each in time and in the Maumee Valley—a place carved out by early settlers and left in the trust of all successive occupants.■

Ted Ligibel

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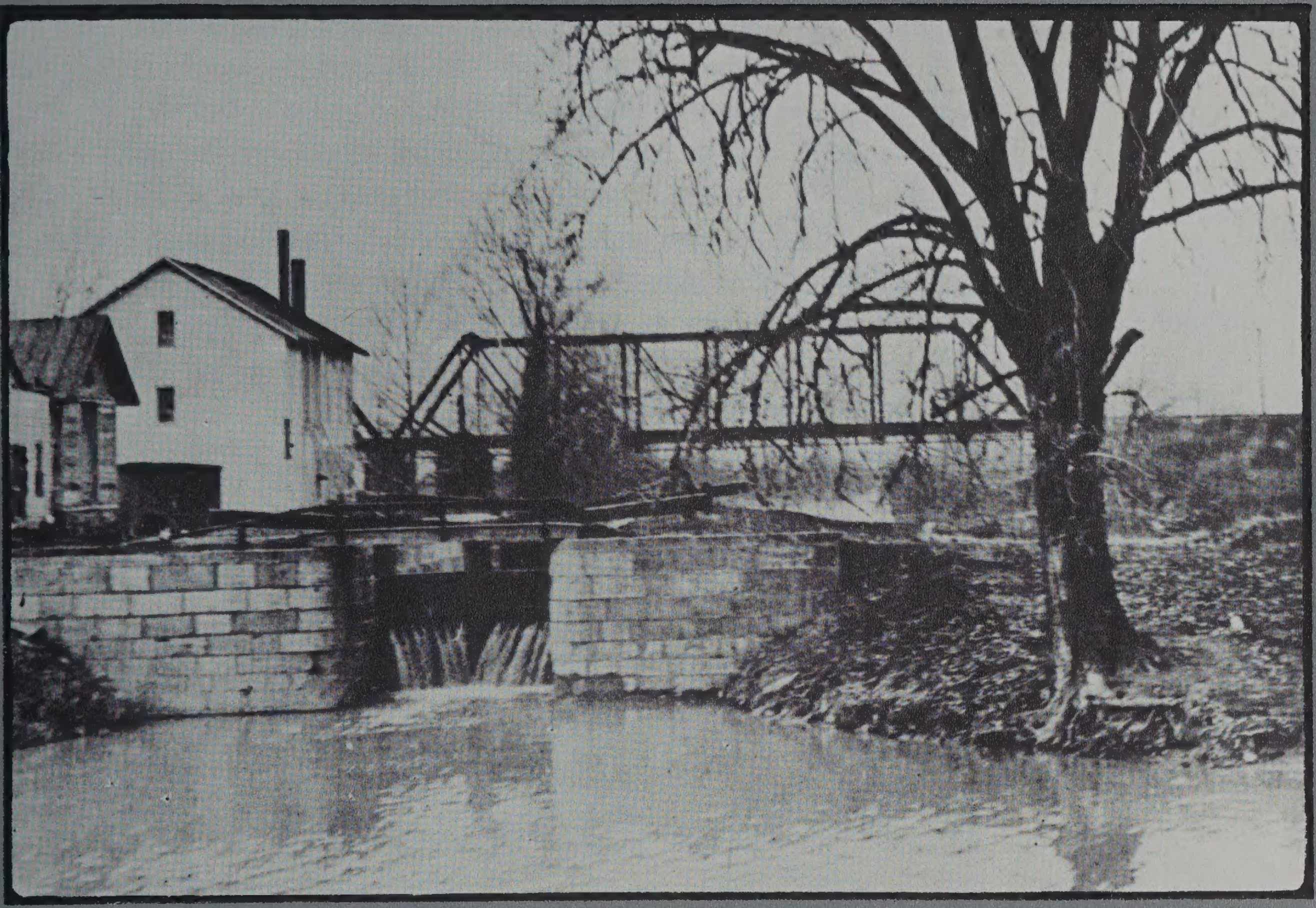
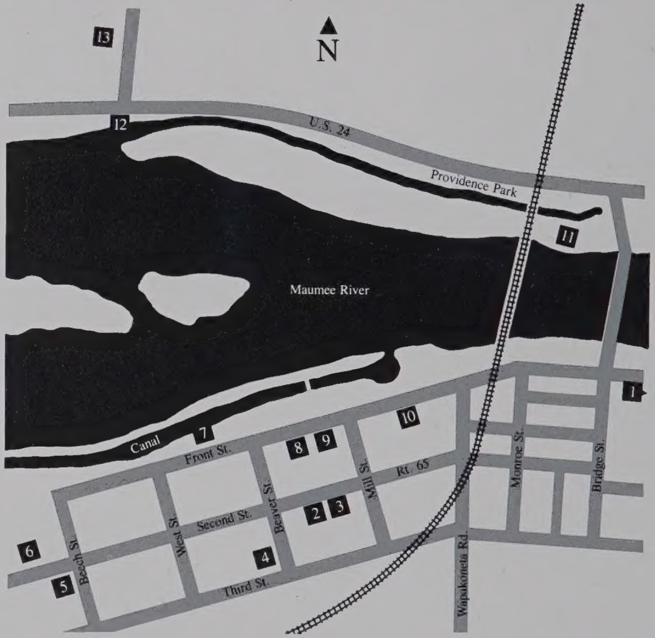
GRAND RAPIDS AND PROVIDENCE.



Ludwig Mill and Miami and Erie Canal lock, c. 1904. Water power for transportation, grinding meal and generating electricity.

Gilead and Providence were once sister cities on the Maumee, although "feudin' sisters" might be a better term for the relationship. Gilead was founded on one side of the river in 1833 by John Graham; Peter Manor created Providence on the other side in 1834. By 1838, each contained a small store and a tavern. Soon after, each had added a number of stores, several warehouses and hotels, and saloons too numerous to count. The lights of each glimmered into the night, beckoning canal boatman and wayfarer alike. When the Whiskey Floods came, as they were known, the aroma of hard liquor could be smelled far and wide as the flood waters of the Maumee inundated both banks of the river, smashing cask and bottle in its wake. Each town had its own grist mill: the Purdy Mill located in Gilead; the Manor (Ludwig) Mill occupied the Providence side. Here at this bend in the river, rather than traversing the series of rapids which extend from Providence to Perrysburg, goods were transferred to mule and horseback. The towns' rivalry continued only a few decades. Cholera wiped out Providence in 1854; Gilead remained, but changed its name to Grand Rapids in 1868. Providence is still recognized as a district by the National Register of Historic Places, and included in the registration are the Peter Manor House, St. Patrick's Church, and before its demolition, the small Greek Revival dwelling across from the Manor House.■



1. *Pioneer Inn*
2. *Hinsdale-Laskey House*
3. *Laskey-Backus House*
4. *B. F. Kerr House*
5. *Gabriel Guyer House*
6. *Jacob Heeter House*
7. *Town Hall*

"Are we ready, ladies?" inquired the leader. She was a big woman, and the axe slung lightly over her shoulder made here stature look all the more menacing. "Let's see to it that Devil likker's had its day in this town!"

The contingent of ladies assembled in the small, white, Greek Revival cottage were all similarly armed. The fierce determination in their eyes soberingly over-shadowed whatever irony there may have been in the sight of women wielding axes.

Besides, few would have recognized them as women. They wore the large hats and bulky trousers of bargemen.

They were nearly twenty in number, as they slipped single file from the cottage into the grey, chilly stillness of evening and onto the first street before the cottage.

Farther down the street, the sounds of raucous laughter and whiskey-sodden voices grew louder as the women approached the town. They whispered among themselves as they marched. "We'll show the Devil tonight."

"And his followers, too, my dears."

"There'll be a better town for us all on the morrow."

This was a canal boat town. Travel by the canal boat of the day was long and arduous. Stops such as this were wild and welcome relief for traveler and boatman alike. And each had money burning a hole in his pocket.

Lights of the business establishments still open shimmered into the quickly lowering night. Other businesses stood only as dark, ominous shadows. On this particular evening, like too many others of recent times, the money that burned the pockets, the lights that glowed into the streets, and the warm spirits of the carousers could be combined with only one other thing. Firewater! And its flames, demanding Temperance, must be quenched by the righteous.

8. *Thurston Building*
9. *Commercial Buildings*
10. *Richard Housley House*
11. *Ludwig Mill*
12. *Peter Manor House*
13. *St. Patrick's Catholic Church*

BUILT
1832
REBUILT
1902

The women approached the main street of town and split into two groups, one heading into alleyways, the other marching straight down Front Street toward the gleaming lights.

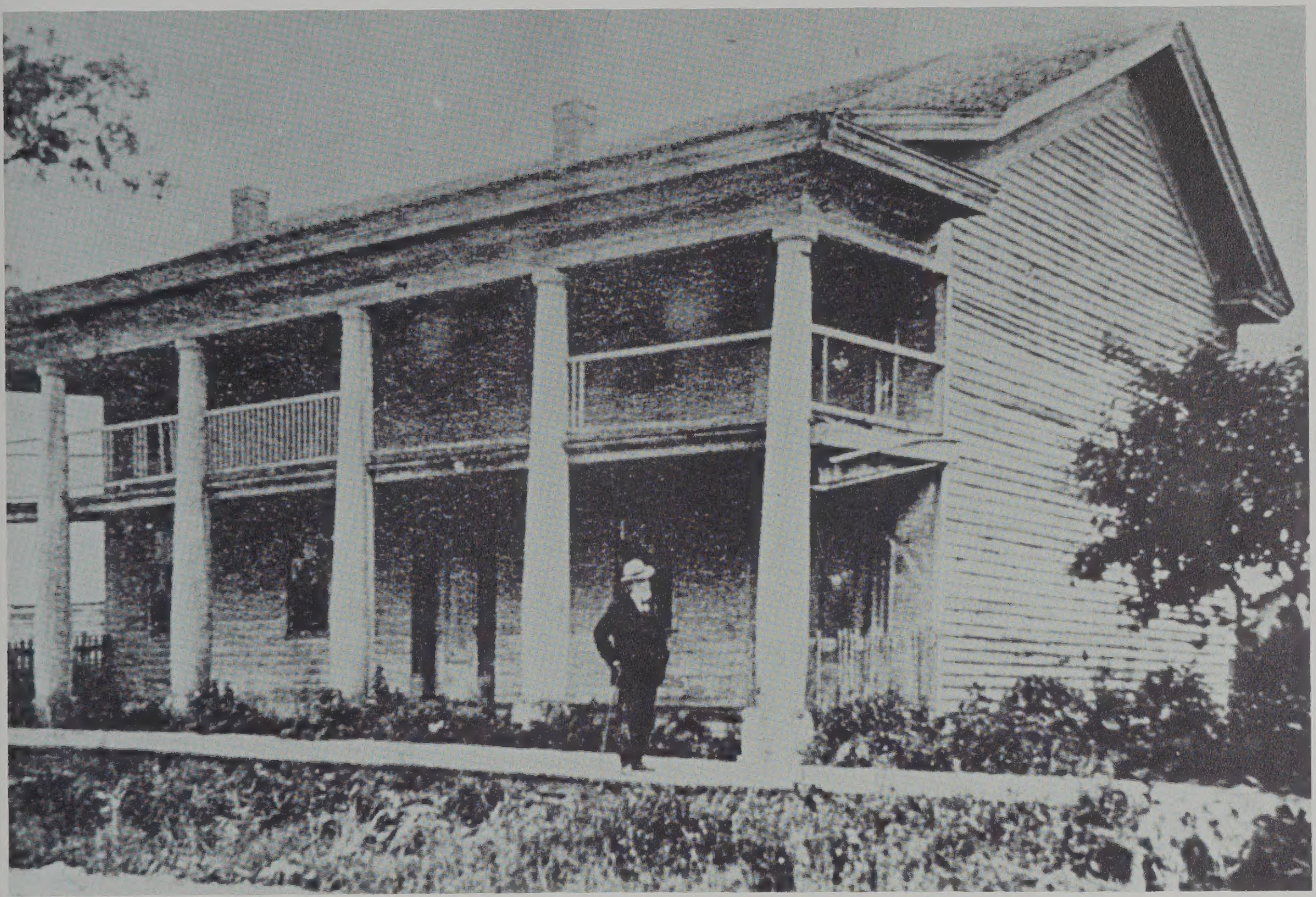
They crashed into the largest saloon in town from two directions. One group burst through the back door. At the same time, the remaining women brazenly stormed the front, axes held high and ready to swing.

The bartender poured whiskey directly onto the bar, missing the glass before him. Drinkers backed up against the walls, mouths wide open. Then the axes began to fly. The big woman brought her axe down on the walnut bar. Other axes tore through chair, table, back-bar, bottle and keg.

Men hurried out onto the streets. Choruses of ''Onward, Christian Soldiers'' accompanied the crashing and splintering inside.

This was the first of the night's raids on saloons along the street . . . and the first of many successive nights' temperance tantrums to be visited on Grand Rapids and her sister town of Providence, just across the river. The raids really didn't do much good, however. Most of the saloons were open for business as usual the very next night.

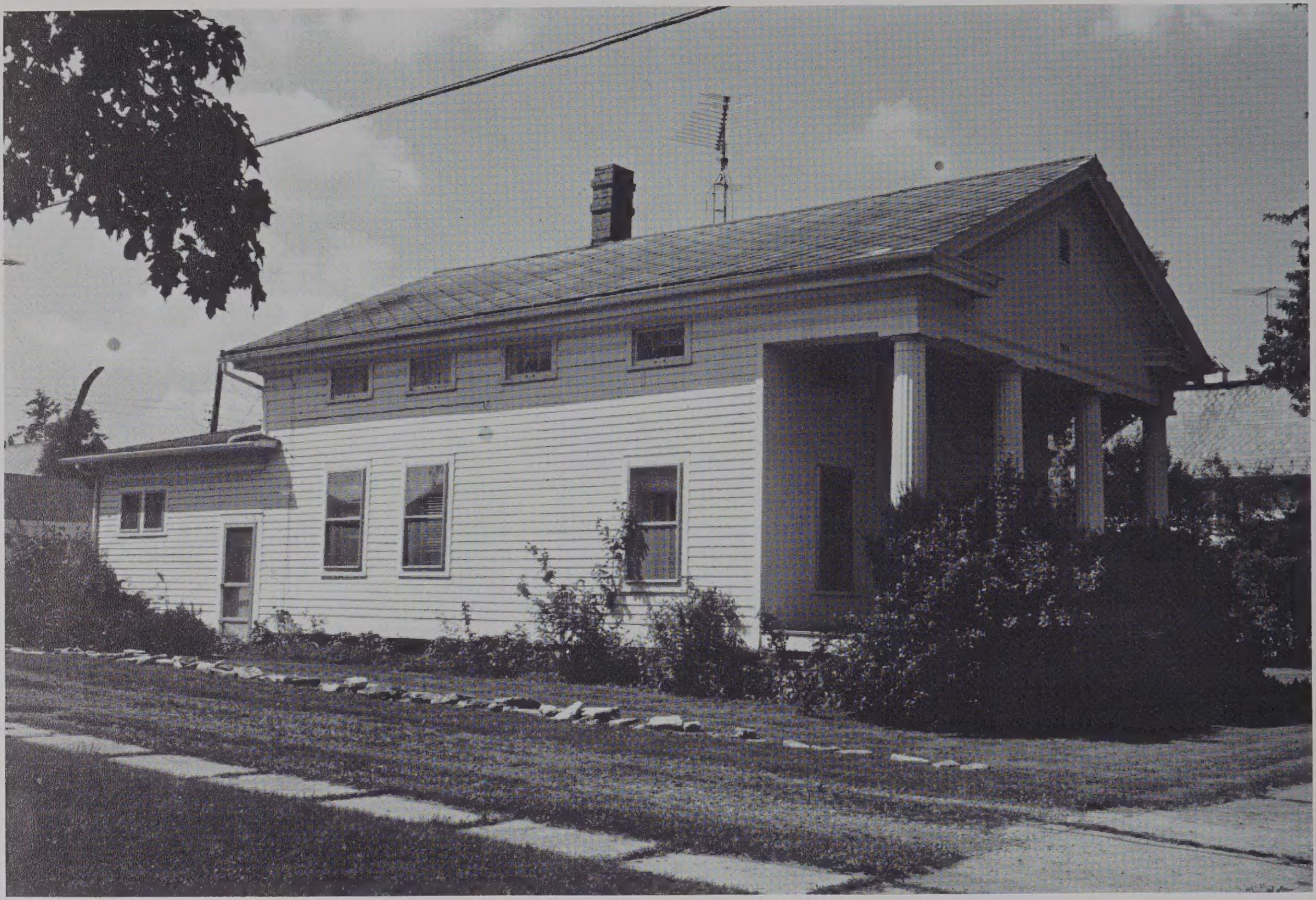
Although the town of Providence no longer exists, a few Greek Revival cottages, like the one where this raid originated, still dot the area in and around Grand Rapids. The central business district looks pretty much the same as it did in the late 19th century, though it lacks the multitude of bars and hostels which hosted the boatmen when this was one of the more popular stops along the Miami and Erie Canal.■



Pioneer Inn
21171 Route 65

1832

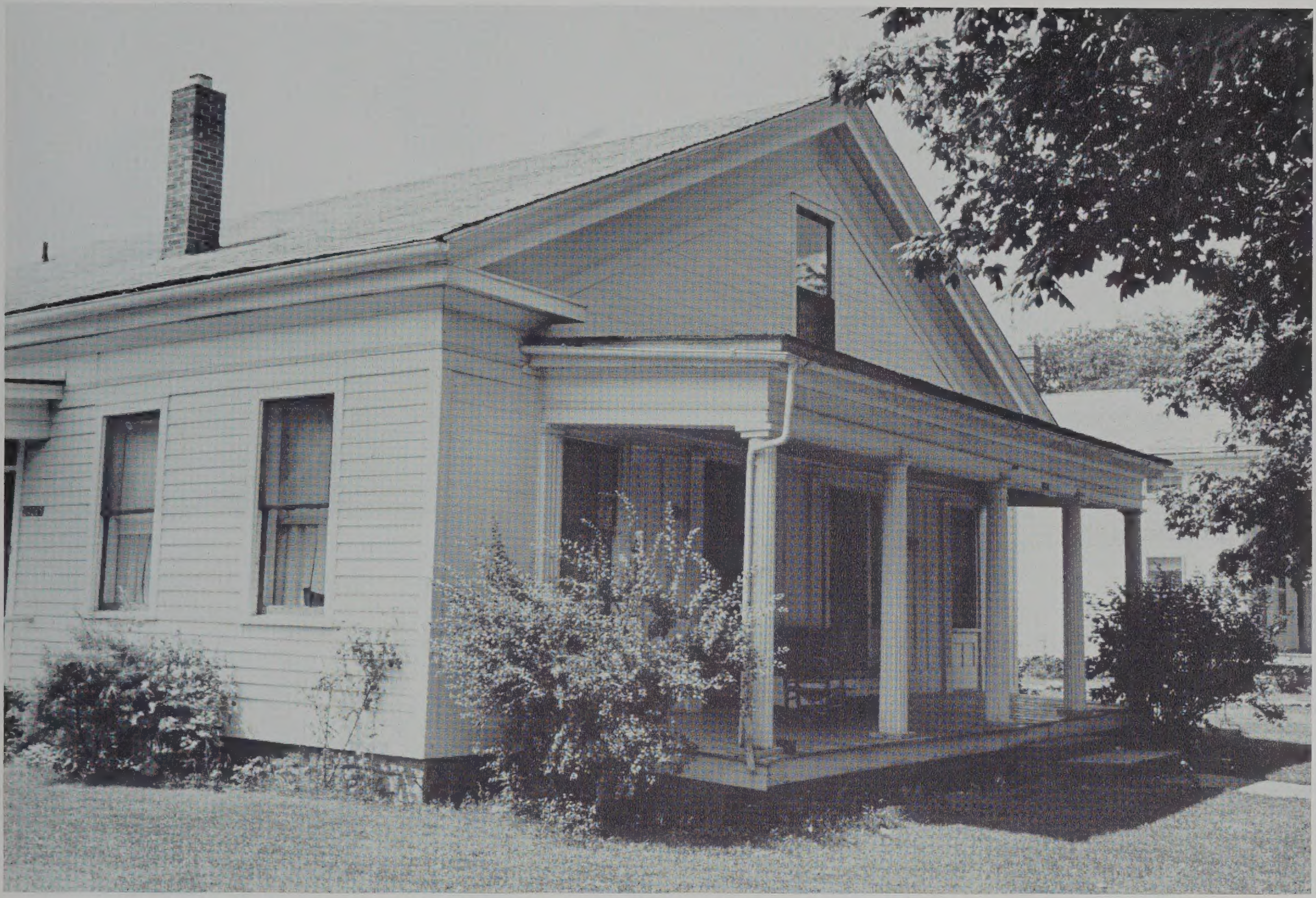
First known as Howard's Pioneer Inn, this fine building originally stood just off the foot of the bridge in Grand Rapids. For most of the 19th century, the inn was a favorite stopover of travelers between Toledo and Defiance. In those days, the journey took six to seven days. Travelers leaving Toledo usually stopped in Maumee or Perrysburg at the end of the first day, in Waterville at the end of the second, and then at Howard's Inn before making their way on to Texas, Napoleon, Florida, or Defiance. Thomas Howard, an Englishman, built his inn of walnut, beech, and hard maple timbers, all hand mortised and hand pegged. After leaving England, Howard spent some time in Yates County, New York. The inn may be styled somewhat after his little farmhouse there, located on land sloping gently down to overlook beautiful Seneca Lake. The inn was originally in Greek Revival style, with double-tiered portico, slender upper balusters interrupted by solid pillars tapering upward, and a broad overhang covering the porch. The original 15 rooms included a large smoking room or lounge, one large dining room, one small dining room, a large kitchen typical of its day, and the bedrooms. The old fireplace is still usable, and the stairways of solid walnut are still maintained. Several dormers were added when the inn was turned into a residence. It was moved to its present site a few miles northeast of Grand Rapids around 1902. Its sturdy construction enabled the inn to be moved, virtually intact, after 70 years.



Hinsdale-Laskey House
24275 Second Street

1847

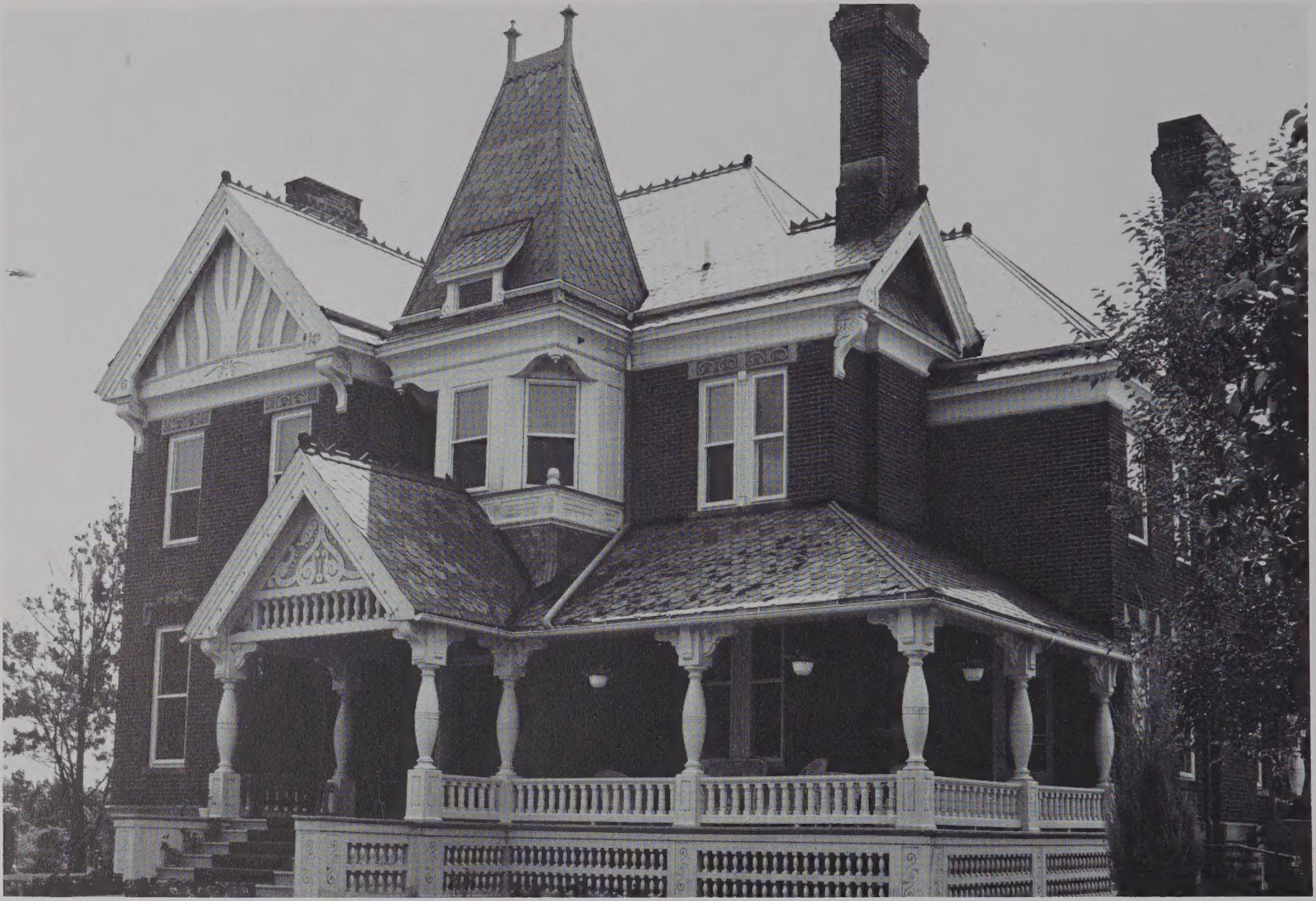
Overlooking Second Street, on a steep rise, sits the imposing, pillared home of Grand Rapids pioneer Francis Hinsdale. It was later sold to Carl Laskey, Sr. Originally the two families had been business partners. Pure Greek Revival styling is conspicuous in the house; small rectangular windows underneath the eaves are typical characteristics, and a deeply recessed portico covers the entire front of the house. This and the Laskey-Backus House, just next door, are perhaps the two most impressive Greek Revival structures in the Grand Rapids area.



Laskey-Backus House
24265 Second Street

1853-1854

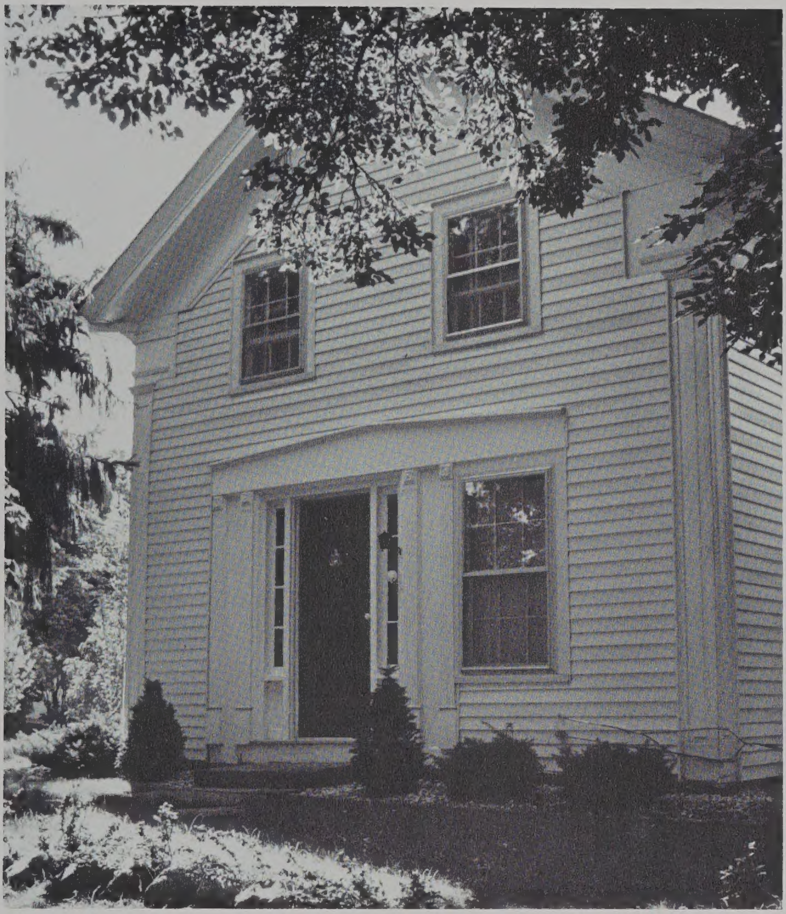
George Laskey built this fine Greek Revival residence in 1853-1854. He had come to Gilead in 1846 and soon was a partner in the area's oldest dry goods store with the Hinsdales. Later, Dr. Backus, an early resident of the town, had his office in the home, utilizing the double opening for entry to his office and to his home. It is in the Greek Revival style, similar to the Hinsdale-Laskey House but with a somewhat steeper pitch to the gable. Beneath the original pillared porch, fluted pilasters flank the front doors and windows, suggesting entry at every opening. Possibly the same builder as the Hinsdale-Laskey House constructed this smaller version, which is still in the Backus family.



B. F. Kerr House
Third and Beaver Streets

c. 1885

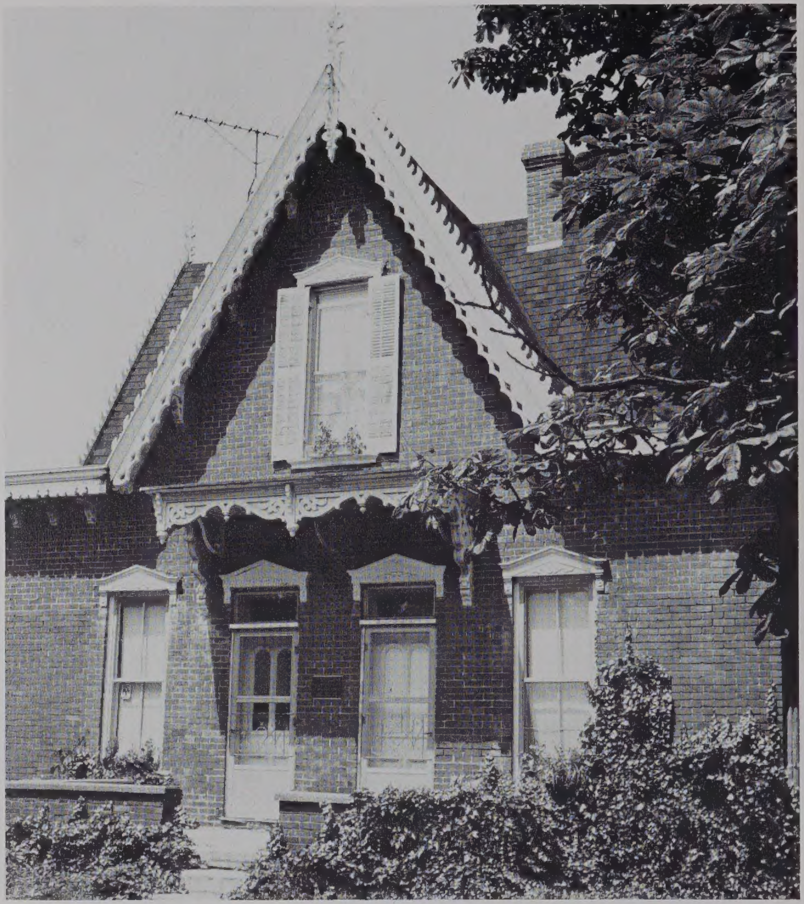
The Kerr House sits back regally from the intersection of Third and Beaver Streets, offering the passerby an imposing view of one of the finest examples of early Queen Anne architecture in the state of Ohio. Built by Benjamin Franklin Kerr, a leading merchant who once operated two grain elevators and a dry goods store, the home features extensive butternut woodwork on the interior and equally detailed woodwork on the exterior. Of note are the irregularity of design and multiplicity of gables. Stained glass still abounds. The bowed porch pillars, distinctive and unusual, are perhaps the trademark of outstanding Toledo architect Edward O. Fallis, who was responsible for the design of this house. The recent renovation which converted the building into a health retreat is one of the most unique adaptive re-use projects in America.



The Temple plan is visible in this late Greek Revival home located on a large, uniquely landscaped lot. Massive Greek pilasters turn on each of the front corners. A wide frieze board projecting along the front of the roof continues the Greek appearance. An unusually wide doorway is particularly interesting in several respects: double pilasters flank the front door, and, for reasons of symmetry, the pediment-like covering extends to include the door and a single front window. Gabriel Guyer, one of the earliest settlers in this area, served as sheriff and initiated efforts to incorporate the village as Grand Rapids.

Gabriel Guyer House
Second and Beech Streets

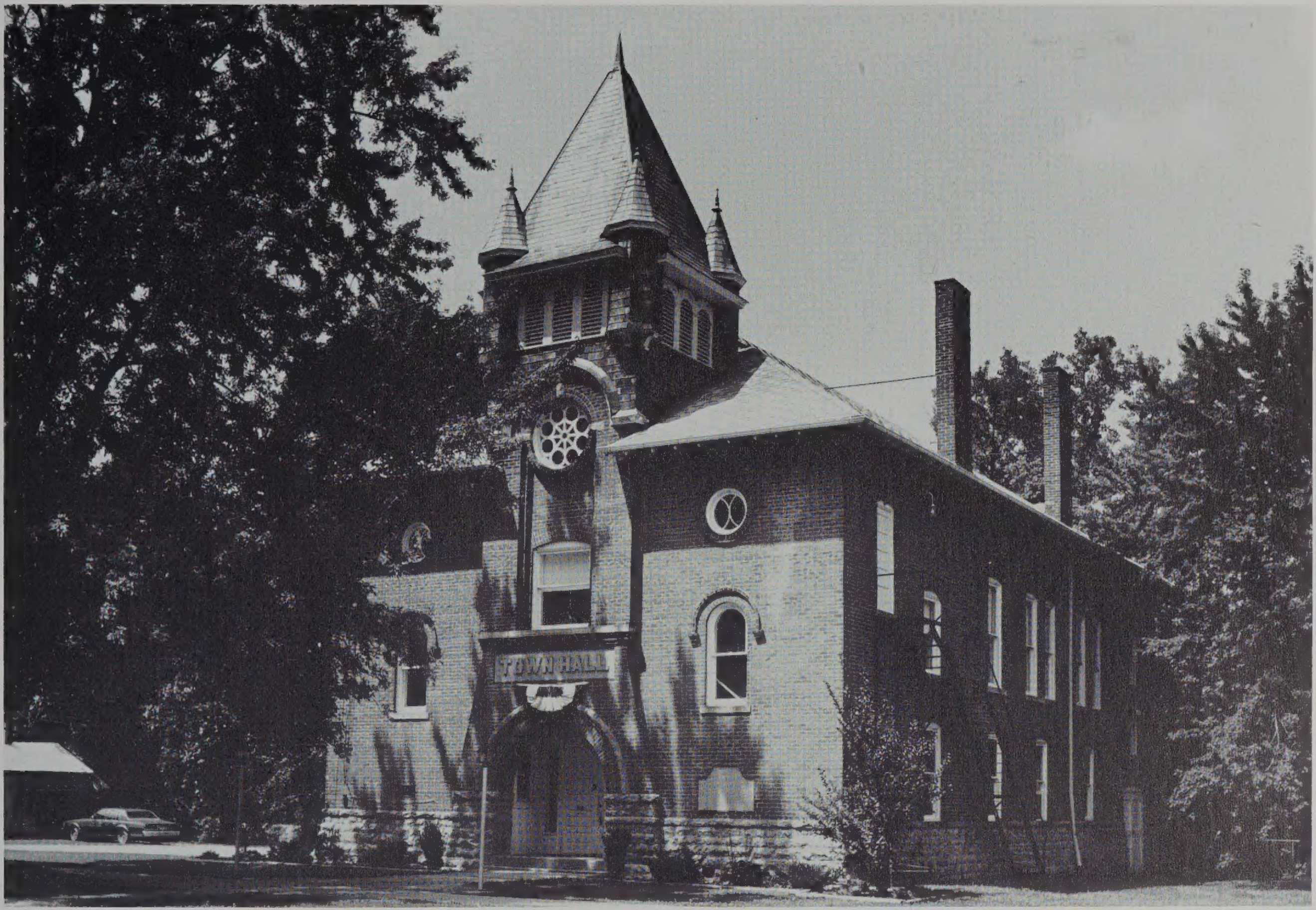
1857



Jacob Heeter House
24570 Second Street

c. 1875

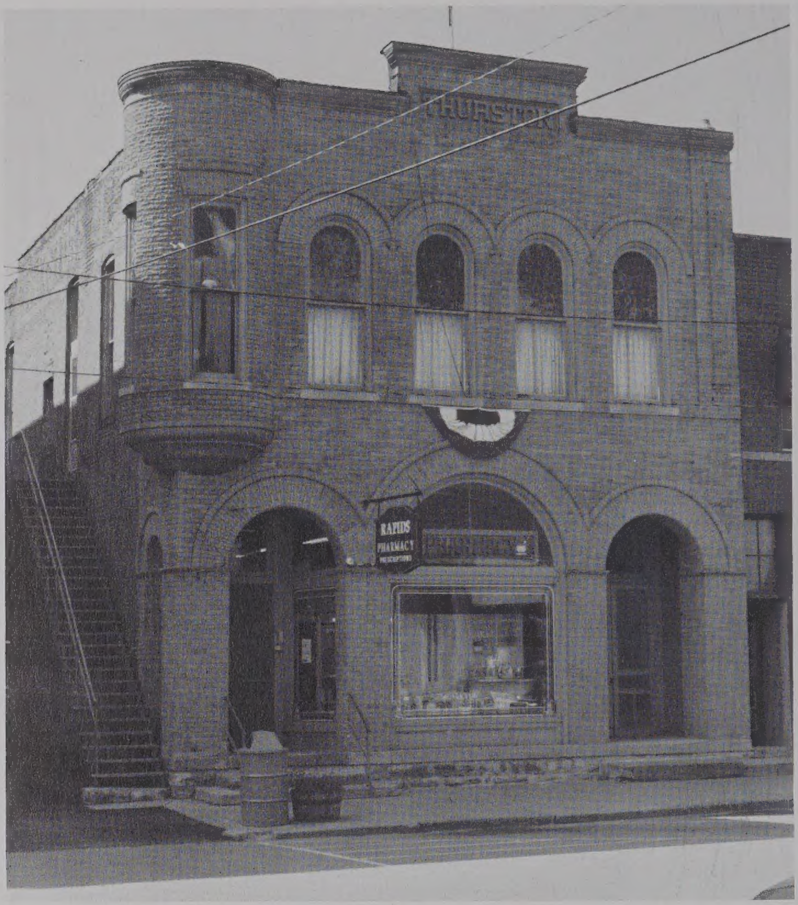
Built by Jacob Heeter, a boot and shoemaker and one of Grand Rapids' early settlers, this quaint home is a beautiful example of the ornate Gothic Revival style of architecture. Cottage-like and perfectly symmetrical in appearance, the home features gables of exact proportions dominant on each side and delicate woodworking within each of the sharply pointed gables. Double entries, one giving access to the parlor and the other offering separate access to the living room, were the custom of the day. A large arch and central stairway divided the two rooms in the interior. The home is built of double brick walls; the dead air space between acts as insulation.



Late Romanesque Revival can be seen quite evidently in the Grand Rapids Town Hall. Located further down, near the western end of Front Street, it features the round arch of the Romanesque and also contains variations from the Queen Anne style. A round, arched entrance under a spired, turreted tower dominates the structure visually. The square tower is recessed beyond the roof line and back into the roof of the Town Hall. It features a mixture of exterior surface materials—brick mixed with stonework and slate. The Grand Rapids Town Hall, built by Charles Patton, under the supervision of businessman Azor Thurston, continues to serve the village and township. The second-floor Opera Hall is now in the process of being restored by the Grand Rapids Historical Society.

Town Hall
Front Street

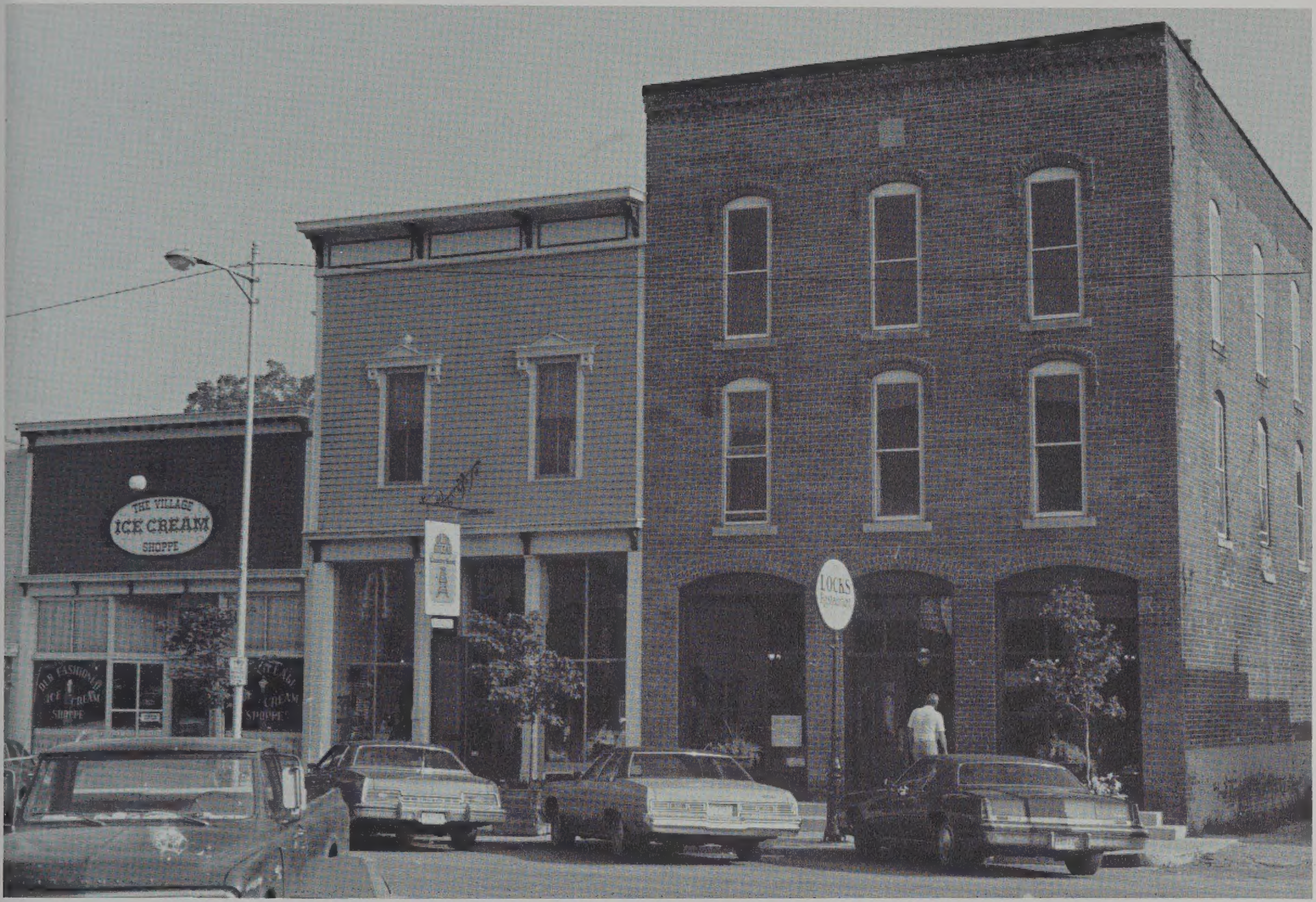
1898



Thurston Building
Front Street

1897

The round arch of the Romanesque style can be seen throughout Grand Rapids' busy Front Street commercial thoroughfare. It is particularly evident in the Thurston Building, in the middle of these commercial blocks. Of equal distinction is the single, projecting turret which sets off the Thurston Building, representing a variation from the Queen Anne architectural style. The building features a mixture of exterior surface materials: varied stonework mixes with brickwork. Its stylish facade has long been a focal point in downtown Grand Rapids. Azor Thurston, a leading citizen of Grand Rapids at the turn of the century, built this commercial block, and within these walls he formulated the popular "Thurston's Pills." The building has housed a pharmacy since its erection in 1897.

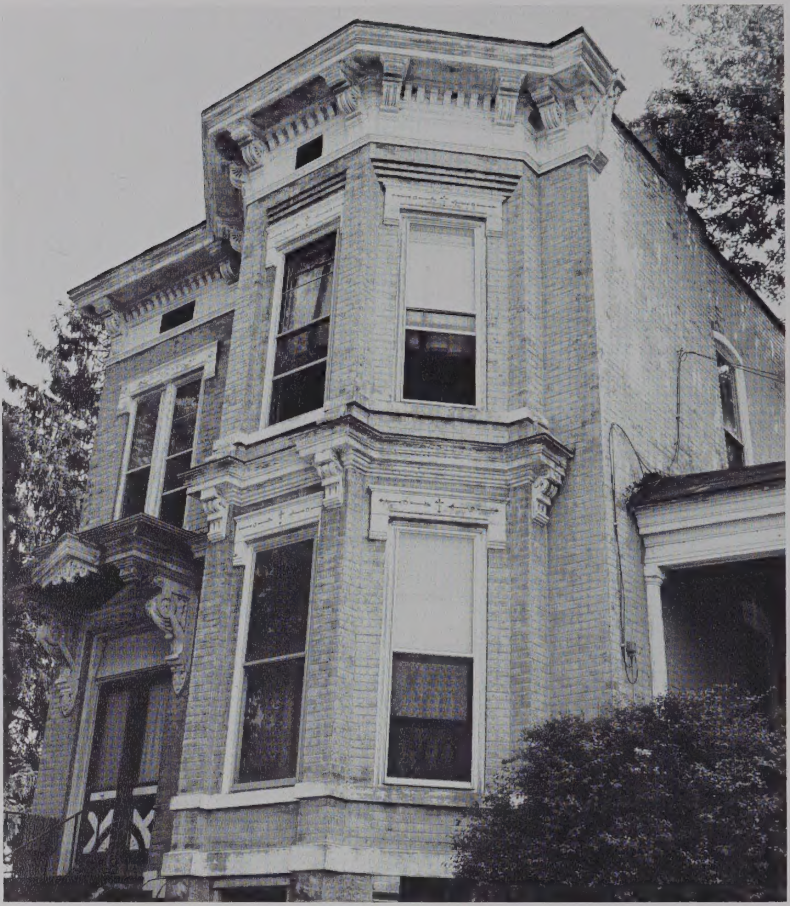


This fine commercial block, now housing the Ice Cream Parlor and Old Gilead Country Store, has only recently been restored. The Italianate is one of the styles which pervades the Grand Rapids central business district, and these buildings are excellent examples.

Many of the other buildings in the commercial area are brick, bespeaking the need for protection in the days when various fires and floods plagued the town. They also remind us of the activity and diversity in business enterprises which dotted the area when this was a thriving canal boat town. Formerly, the buildings were known as J. L. Peugh's Block, Evans Hardware, and the Marshall Building.

Commercial Buildings
Front Street

c. 1880

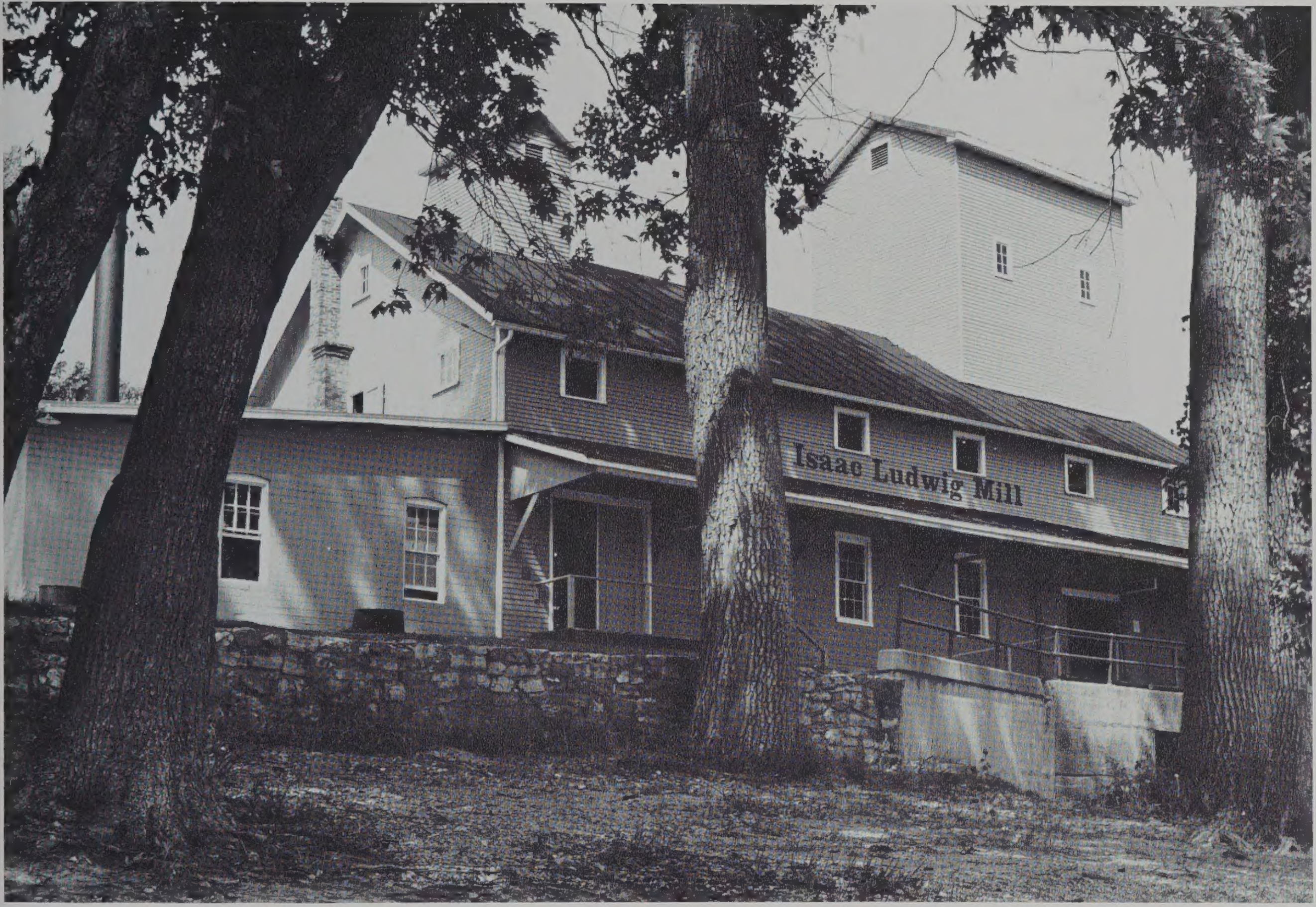


Richard Housley House
24155 Front Street

1882-1883

Richard Housley, a prosperous businessman of Grand Rapids near the turn of the century, built his brick Italianate townhouse on a gently sloping knoll facing the Maumee River. Incised brackets support the wide projecting front cornice.

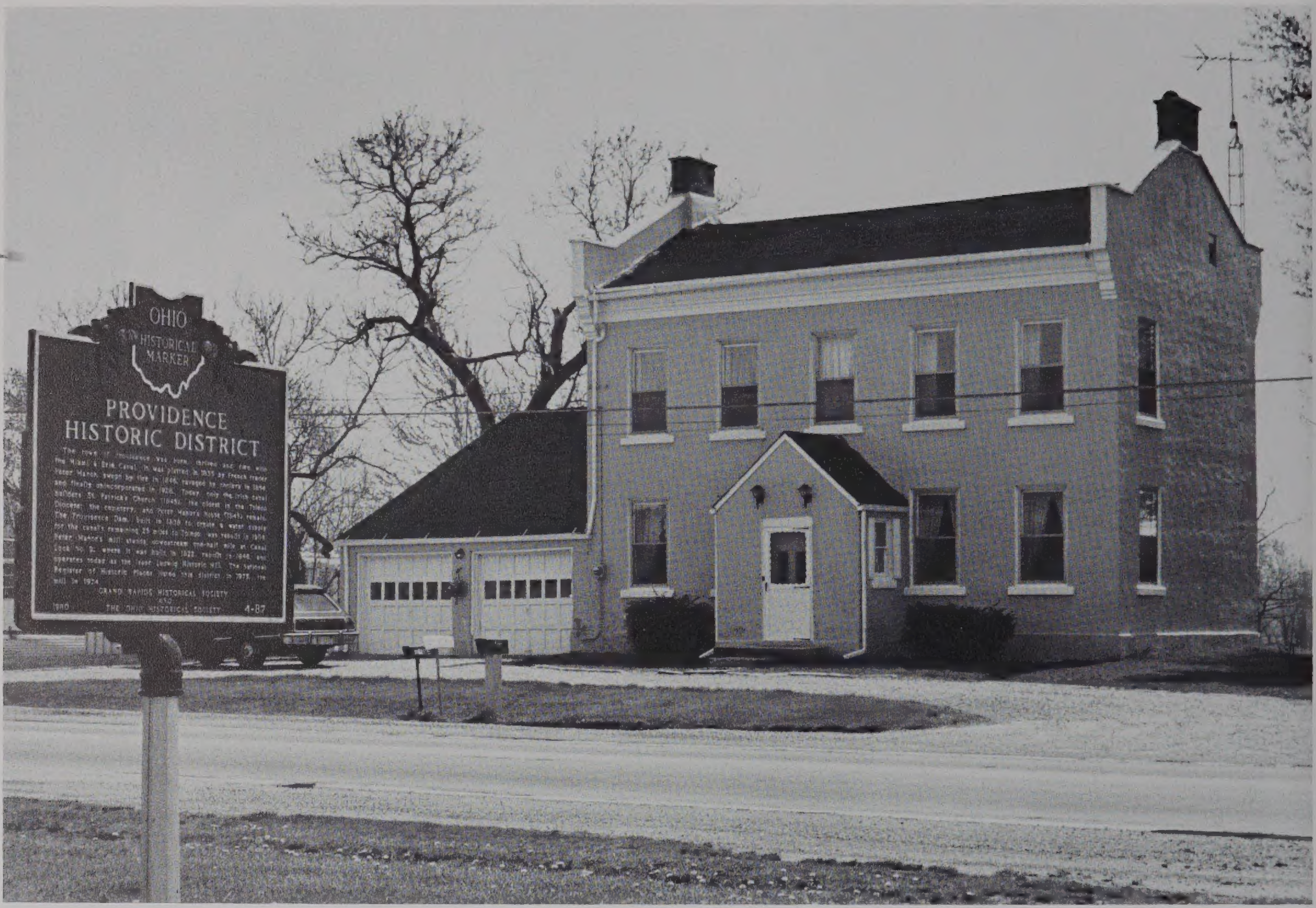
Decorative moldings above the windows and a hooded entryway featuring massive decorative supports provide architectural attraction. A neatly nestled porch is visible along one side of the house.



Peter Manor, the first white settler in the area, actually built this famous mill. Isaac Ludwig was one of the first and, probably, best-known millers. Water power, in fact, was granted to the mill's owners and operators in perpetuity shortly after the Miami and Erie Canal was built. Rocks were taken from the bed of the Maumee to build the mill, and timbers were originally cut and fitted together by hand. Horses traveling a treadmill once ground the grain. Electricity was generated from the mill at one time and offered to nearby communities. For years, the mill played a vital role in the commerce of towns on both sides of the river. After fires, floods, and ice jams, this important Maumee Valley landmark still stands; powered now by water from the Miami and Erie Canal, the mill is actually still operable. Completely restored, it is part of the Toledo Metropark system.

Ludwig Mill
Mill Road
Providence Park

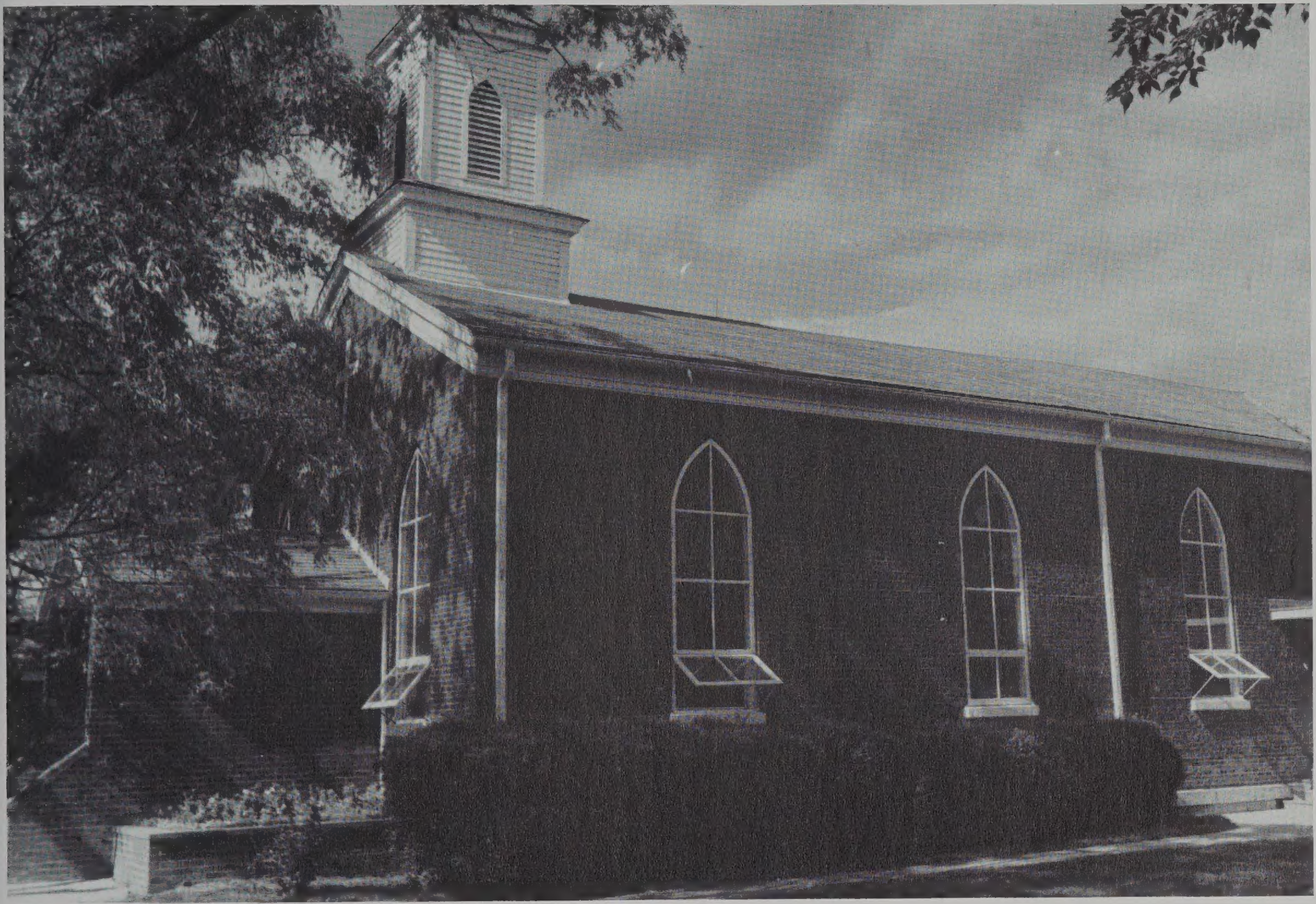
1843

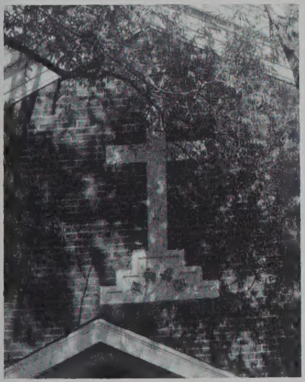


Peter Manor House
Route 24

c. 1835

The Peter Manor House still stands high above the river, its twin gables marking its place against the sky. Stucco painted a bright yellow covers the original mottled brick but does not hide its Greek Revival transitional styling (Greek Revival mixed with the Federal plan). Unusual features of the home include the bridged gables with their masonry chimneys at either end and the brick cornices formed at the roof line from rows of extended bricks. Manor, a French Canadian fur trapper, arrived in the area in 1816. He was called "Yellow Hair" by the Indians and known far and wide as their friend. In fact, the 600 acres which once included his farm and his town of Providence were a gift from the Ottawa Indians.





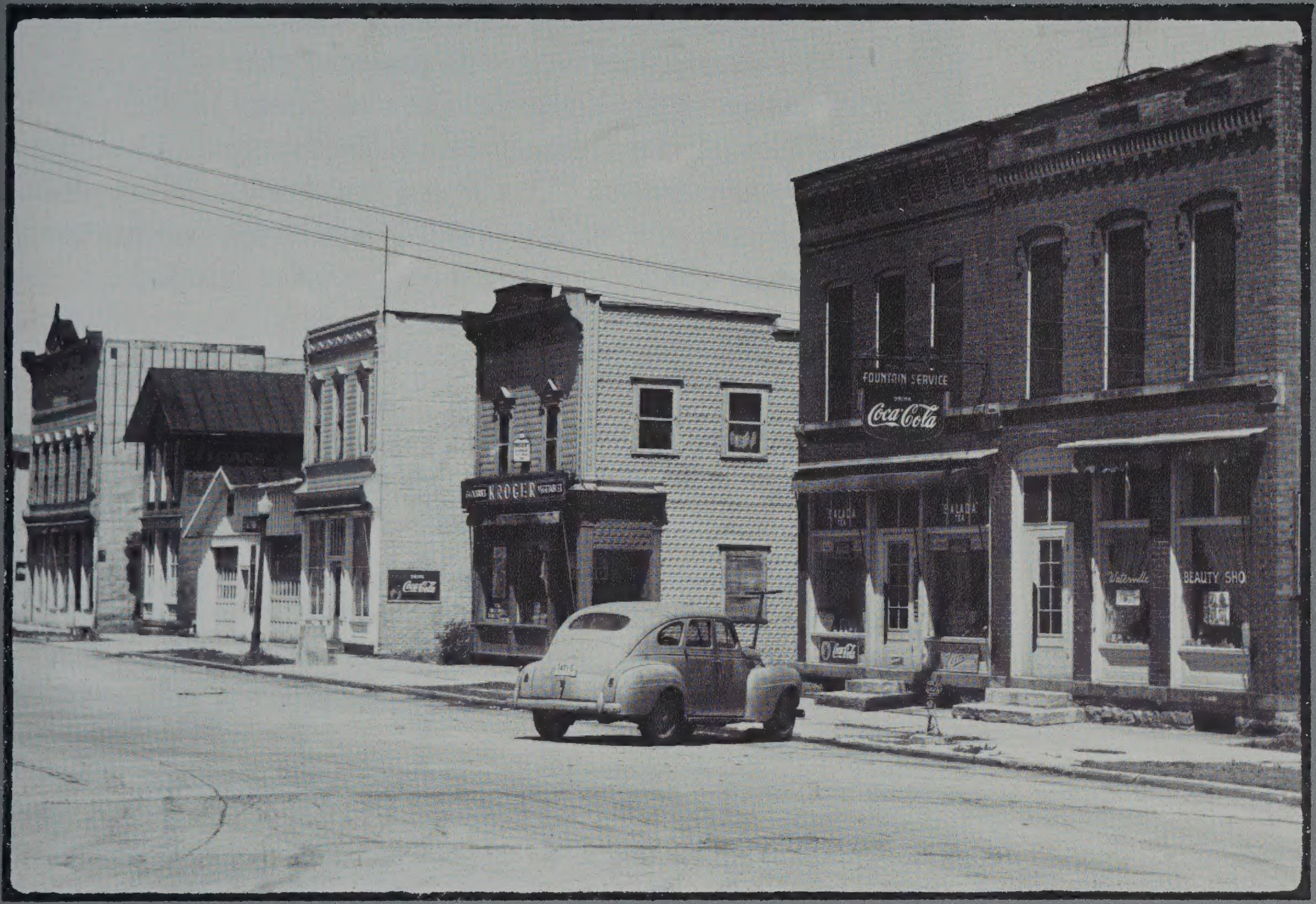
St. Patrick's Catholic Church is the oldest building in continuous use in the diocese of Toledo. The original church, clearly distinct from major additions made at the rear, is in the early Gothic Revival style. The pointed arch windows are perhaps its most striking feature.

Father Amadeus Rappe, under whose direction the church was built, served as pastor for the area from 1841 to 1847. Later in 1847 he became the first bishop for northwest Ohio at Cleveland. There is a dedication date for the church just above the front entry.

St. Patrick's Catholic Church
Providence-Neapolis Road

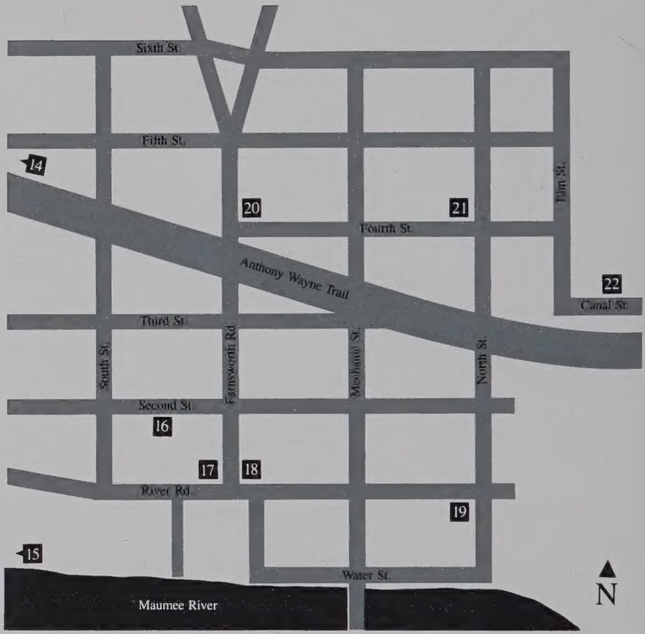
1845

WATERVILLE. OF COACHES AND CANALS.


FOUNTAIN SERVICE
Coca-Cola
KROGER
BEAUTY SHO

Third Street commercial district, 1940's. Looking little different now than four decades earlier—many decades earlier, near the turn of the century.

If Providence and Gilead were the habitats of the rough and bluff boatman, then Waterville provided a haven for the discreet and genteel traveler. The Columbian House, built in 1828, served as a prominent canal and stagecoach stop on the routes between Detroit and Fort Wayne, Toledo and Cincinnati, for most of a century. The Wabash Hotel, constructed several years later and a sort of ''first cousin'' in appearance, offered modest accommodations for several years. Waterville was founded by John Pray in 1818 and recorded in 1831. Because it was located near a high point in the rapids, it quickly became a mill town known for its mill-related commerce as well as the many grist and saw mills along the river. Waterville is also near the historic sites of Fallen Timbers, scene of General Anthony Wayne's famous battle with the Indians, near Roche de Boeuf, a limestone outcropping of the Maumee, and a favorite meeting place of the Indians, and near Fort Deposit, where Wayne camped the night before the Battle of Fallen Timbers. A portion of Third Street in Waterville which encompasses the older commercial structures at the western end of the street, the Italianate and Queen Anne buildings erected in the late 1800s and early 1900s, is included in the National Register of Historic Places as the Third Street Historic District.■


Sixth St.
Fifth St.
Fourth St.
Third St.
Second St.
River Rd.
Water St.
Anthony Wayne Trail
Elm St.
Canal St.
South St.
Farnsworth Rd.
Mechanic St.
North St.
Maumee River
14
15
16
17
18
19
20
21
22
N

14. Isham Farm
15. Interurban Bridge
16. Wabash Hotel
17. Morehouse-Downs House

He was a slight man, small-featured and dark. There was a look of grim determination on his face as he made his way hurriedly along the crude, pathlike street that thick summer evening. He gripped a shotgun to his side, a common sight for both the times and the area. The day was July 22. The year, 1830. The place, Waterville, Ohio.

George Porter stopped quickly. He could see the bare outlines of the tavern just ahead in the distance. The lines were unmistakable. It was a large structure—broad, double-tiered veranda front . . . columns rising against the balusters—built by its owner in the style for the inns and hotels of the day.

As he remembered the injustices done him by his former employer, Porter's mouth became dry. His fingers tightened around the stock of the shotgun. He had been beaten, insulted, and deprived of his wages before he finally spoke up.

Isaac Richardson, one of the first settlers in what was to become Waterville Township, built an inn on his farm near the legendary Roche de Boeuf in 1816. In and out of the local courts several times for beating his guests and assaulting his friends, Richardson was now seated, talking to one of his visitors. His family conversed close by.

Porter crept closer to the building, his hands wet with perspiration. As he reached one corner of the portico, he swung suddenly around and fired one shot at the frame of the innkeeper.

Richardson fell instantly, a portion of the shot striking the shirtfront of one of the guests. His family rushed to his dying body.

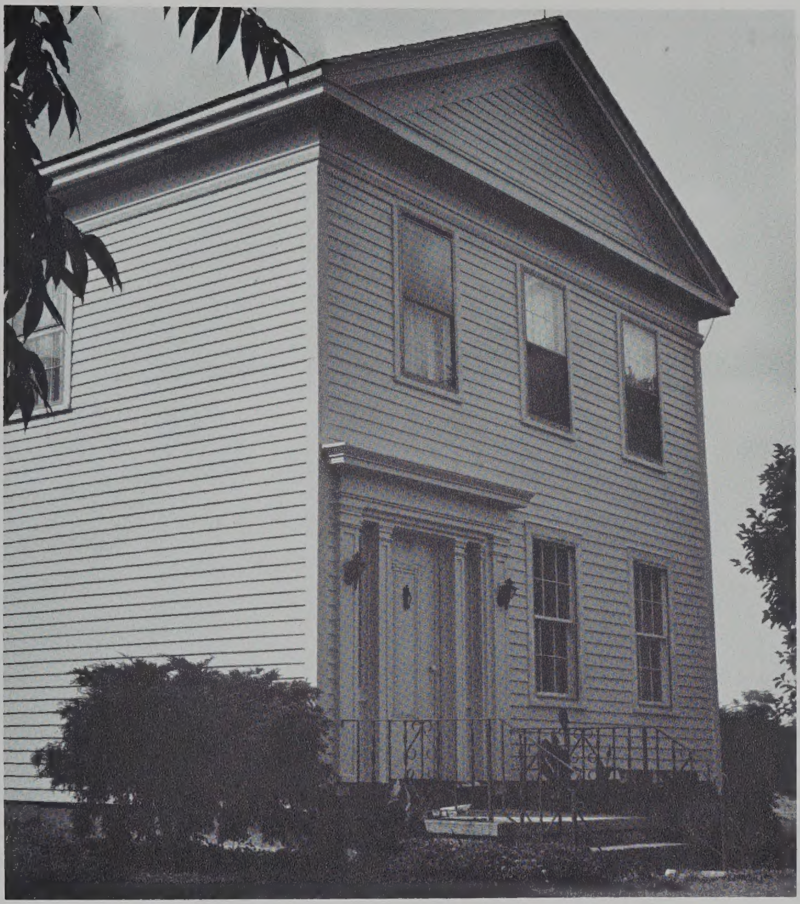
18. Columbian House
19. Oliver Pray House
20. John Pray House
21. Orrin Gillett House
22. Liberty Haskins House

Porter ran away but a few days later gave himself up for the murder. Taken to the old log jail which served the area, located in the dense thicket and marsh near the present site of Perrysburg, he waited for his trial, conviction, and ultimate execution.

He was hung on the slopes just east of Fort Meigs on November 5, 1830, the first legal execution in the Northwest Territory. Many thought Porter should go free, or at least not be hung.

Richardson's inn no longer stands, nor does the old log jail—and those times are long past.

But perhaps, on a heavy, mid-summer eve, one might still hear the tirades of Richardson, the shot of his killer's gun, and the voices of many other ghosts near the farm's location by Roche de Boeuf.■

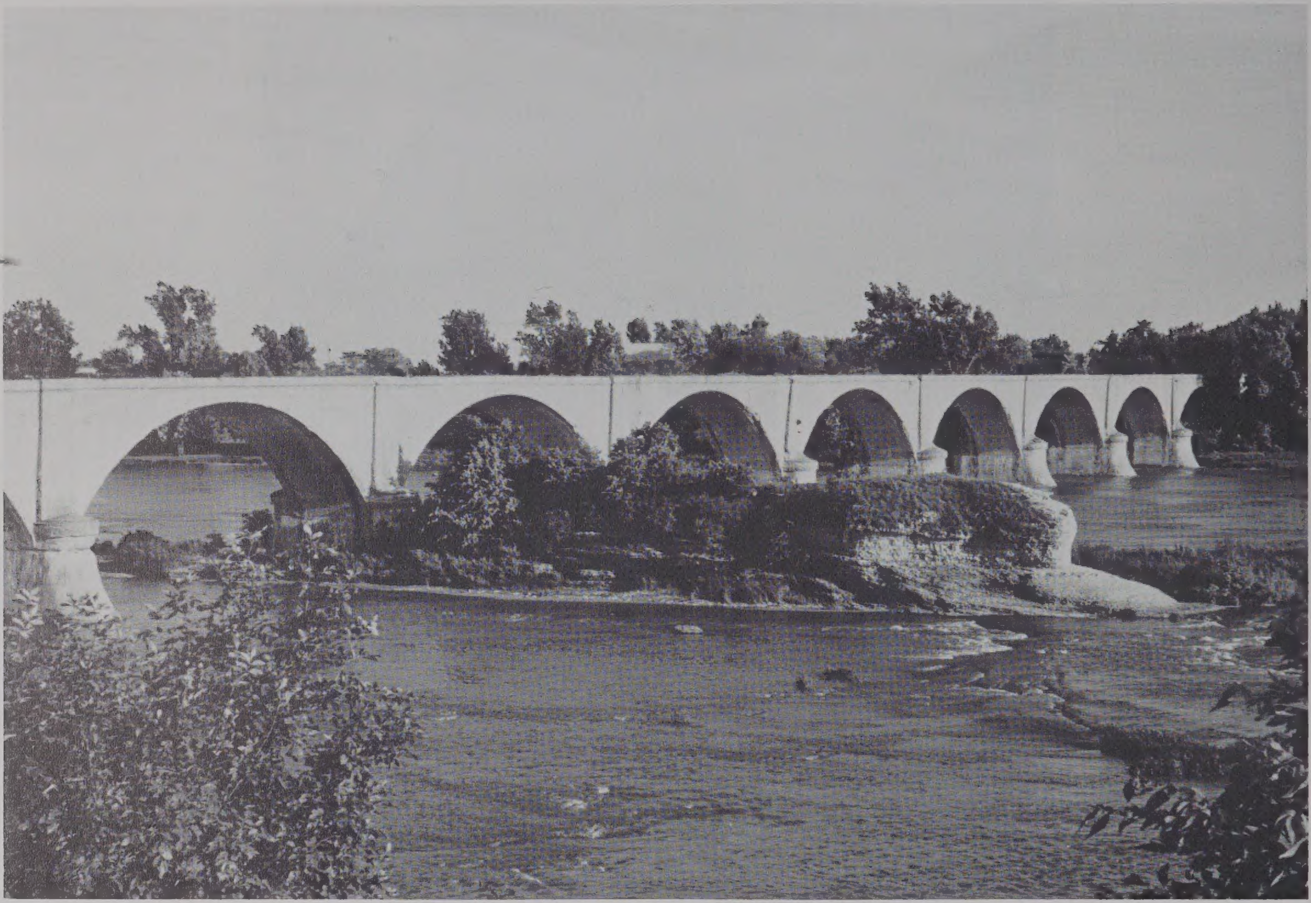


Isham Farm
8460 South River Road
Anthony Wayne Trail

1853

Just off Route 24 south of Waterville, on a small bluff overlooking the Maumee, stands one of the finest Greek Revival farmhouses in the lower Maumee Valley. Known as the Isham Farm, the home features a large pediment and an especially characteristic front entryway. Stately pilasters surround the doorway and rise to a cornice above. Sidelights are separated by the pilasters.

Several room additions have been made to the house over the years, though the exterior facade remains largely unchanged. John Isham came to the valley from Schoharie County, New York in 1840. He built his frame farmhouse shortly after he became superintendent of the Northern Division of the Miami and Erie Canal. The interior of his home features a variety of Greek Revival style walnut woodworking. This historic farmhouse remains in the Isham family.



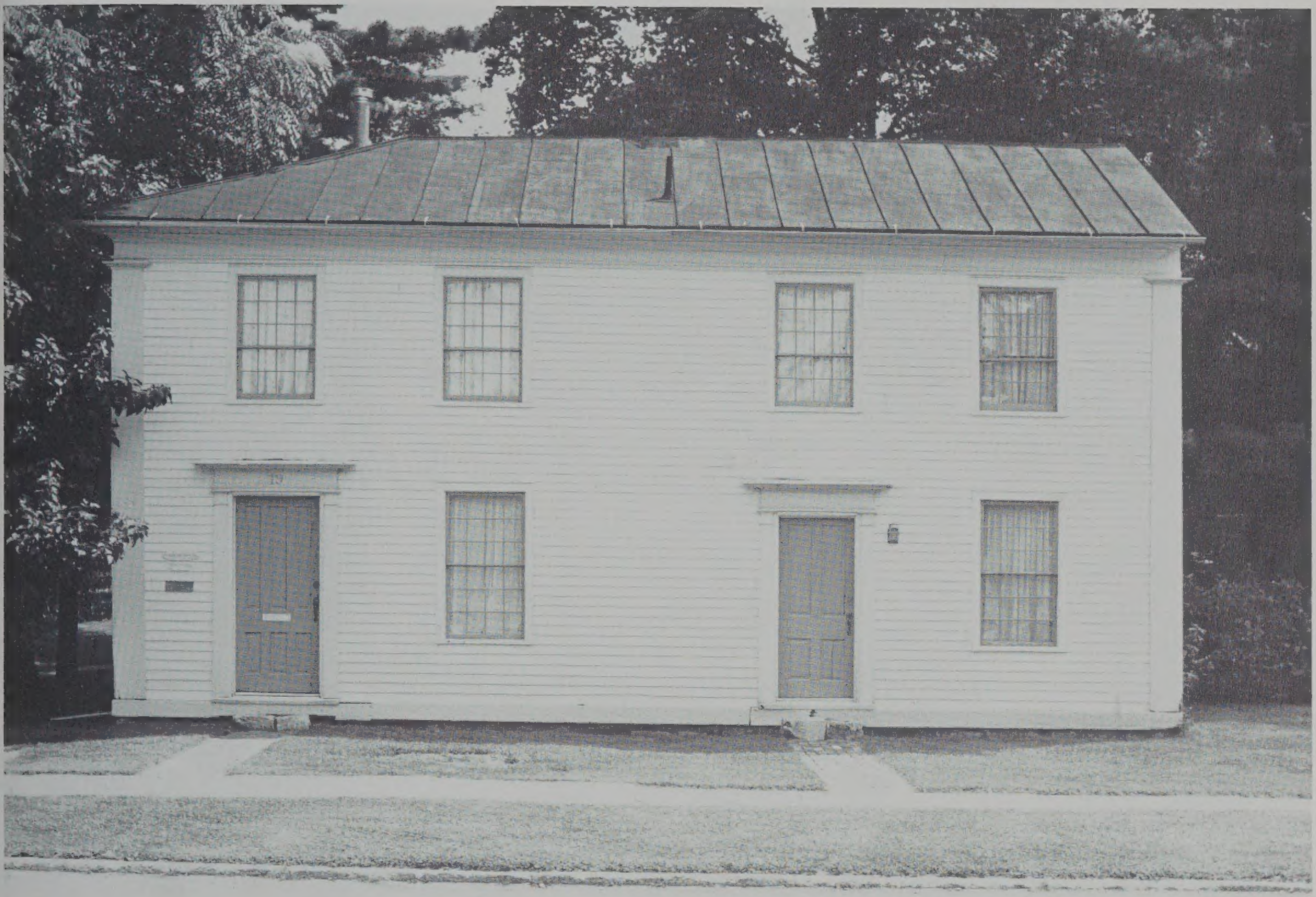
Interurban Bridge
Across the Maumee River

1908

The Interurban Bridge, connecting Lucas and Wood Counties, was once called the Old Electric Bridge because it connected a busy Toledo with points south by means of that miraculous invention, the electric trolly. Built by the National Bridge Company of Indianapolis for the Ohio Electric Company, the bridge's official name is the Cincinnati & Lake Erie Railroad Bridge.

When completed in 1908, it claimed to be the second longest reinforced concrete bridge in the world. Twelve spans of Roman aqueduct architectural design anchor the 1,220-foot bridge in solid river bedrock. The advent of major highway systems marked the end of the bridge's use, in the 1930s, although its location has always been a natural point for a crossing. The bridge partially covers Roche de Boeuf, the large limestone outcropping in the river.

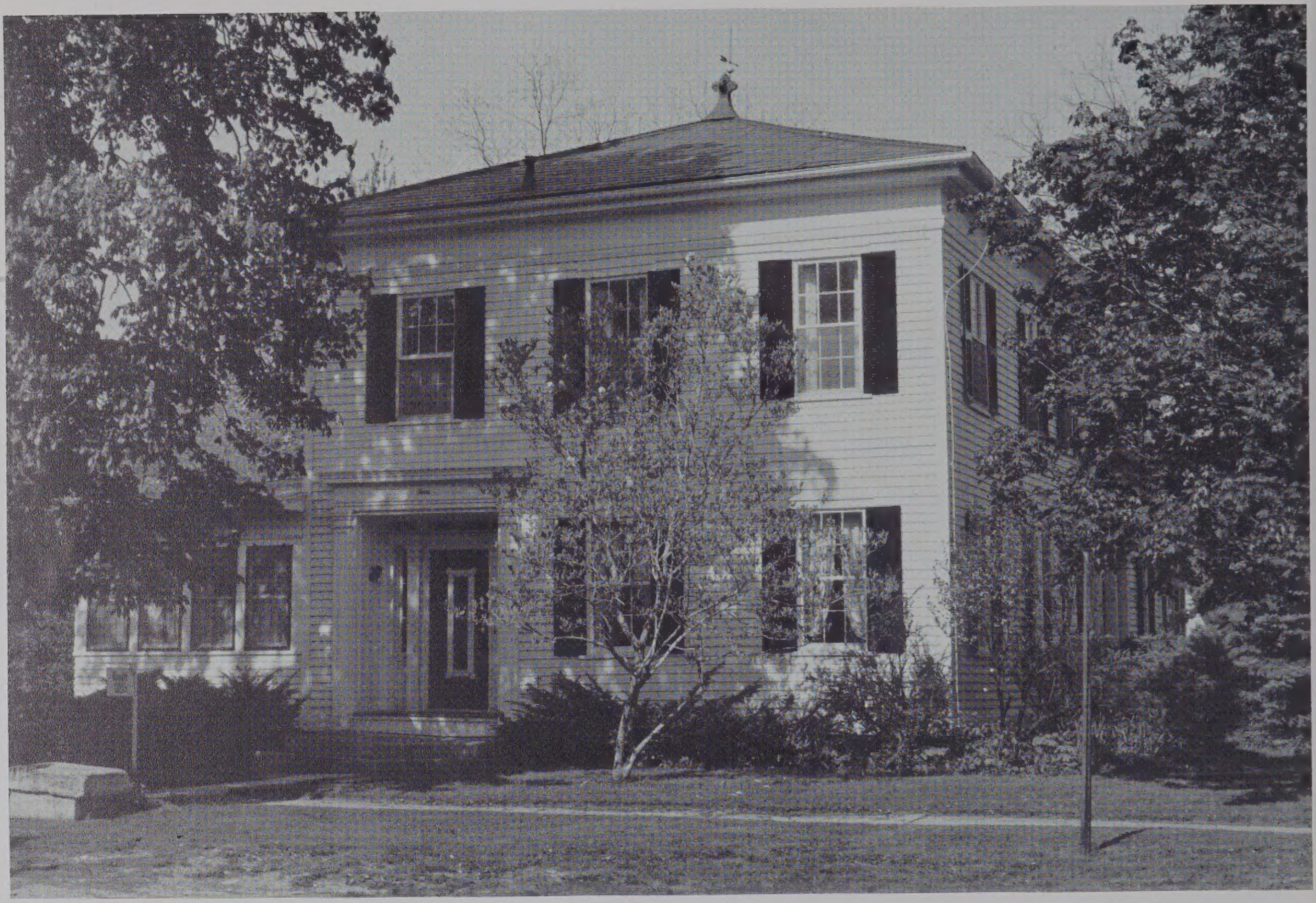
General Anthony Wayne crossed the Maumee at the rock many times, as did Indians in their day. Since prehistoric times, the distinctive rock also provided a traditional meeting place for local Indian tribes. In the 1700s, Little Turtle, Blue Jacket, Tarhe the Crane, and other great war chiefs met at this rock to plan their defenses against the oncoming white man.



Wabash Hotel
19 South Second Street

c. 1835

In 1834, I. L. Dudley bought a small piece of land from John Pray directly across the street from the Columbian House. Lyman Dudley built a large inn on that property soon afterward, hoping to compete for the bustling coach and canal trade. His dream failed in the competition, however, and in 1853 or 1854, Lorenzo Morehouse bought the property. He moved portions of the inn to its present location on Second Street, where it stands to this day, all that remains of the once-popular transitional Federal and Greek Revival style inn. Pilastered doorways and corners attest to the Greek; windows and modillions under the eaves are remnants of the Federal. The building, later used as a residence, and ''buggy works;' had been abandoned since a fire on the inside, but is currently undergoing restoration as a residence again.

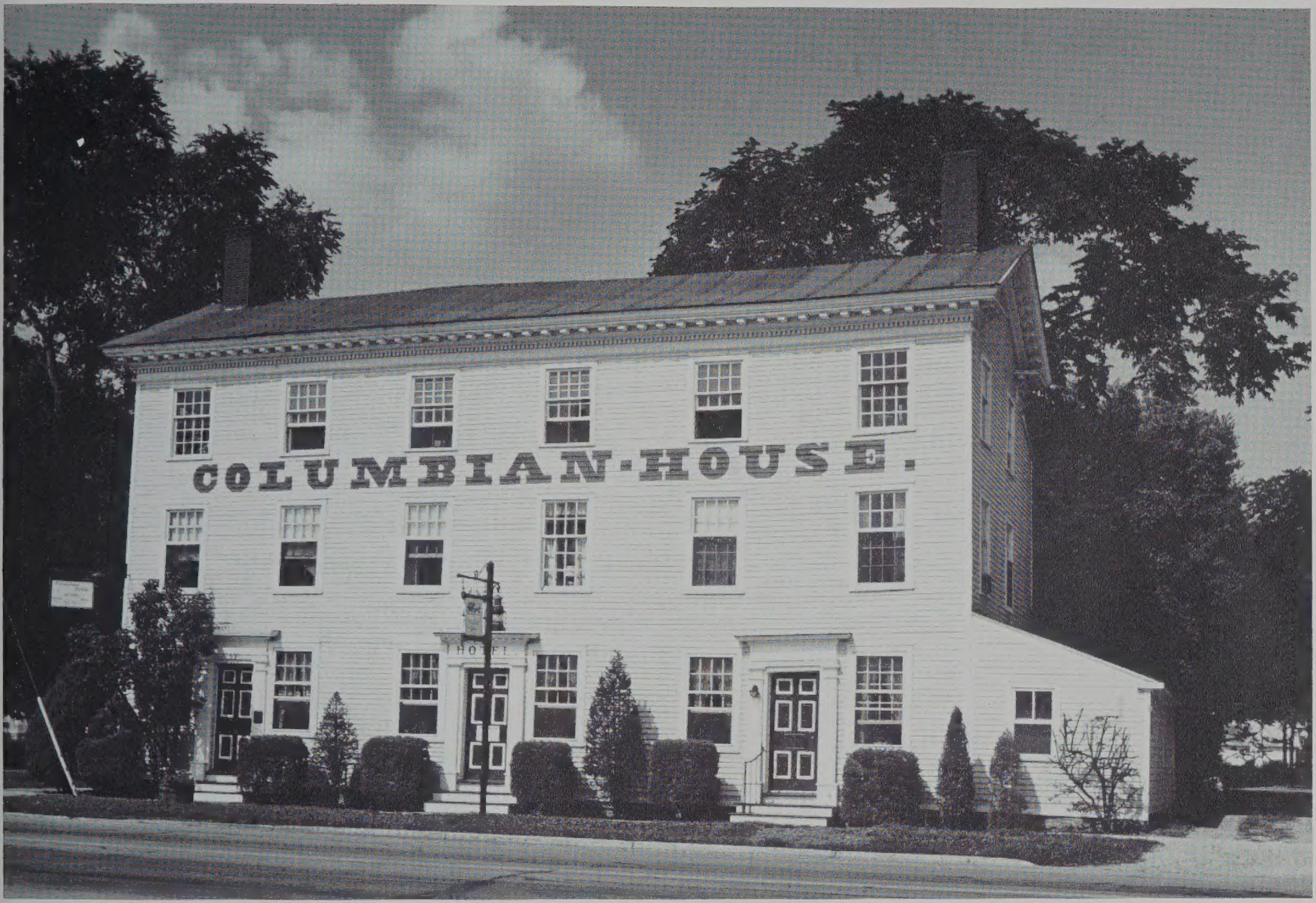


Morehouse-Downs House
4 South River Road

1854

The Lorenzo Morehouse residence stands on the site of the old Wabash Hotel, just south of John Pray's Columbian House. Morehouse was a partner in a local grist and saw mill, a county commissioner, and a state representative for two years. Recent research indicates that this house was built near the time of his second marriage in 1855. Featuring a large hip roof, broad overhanging eaves, and an almost square plan, the home is in the finest Greek Revival tradition.

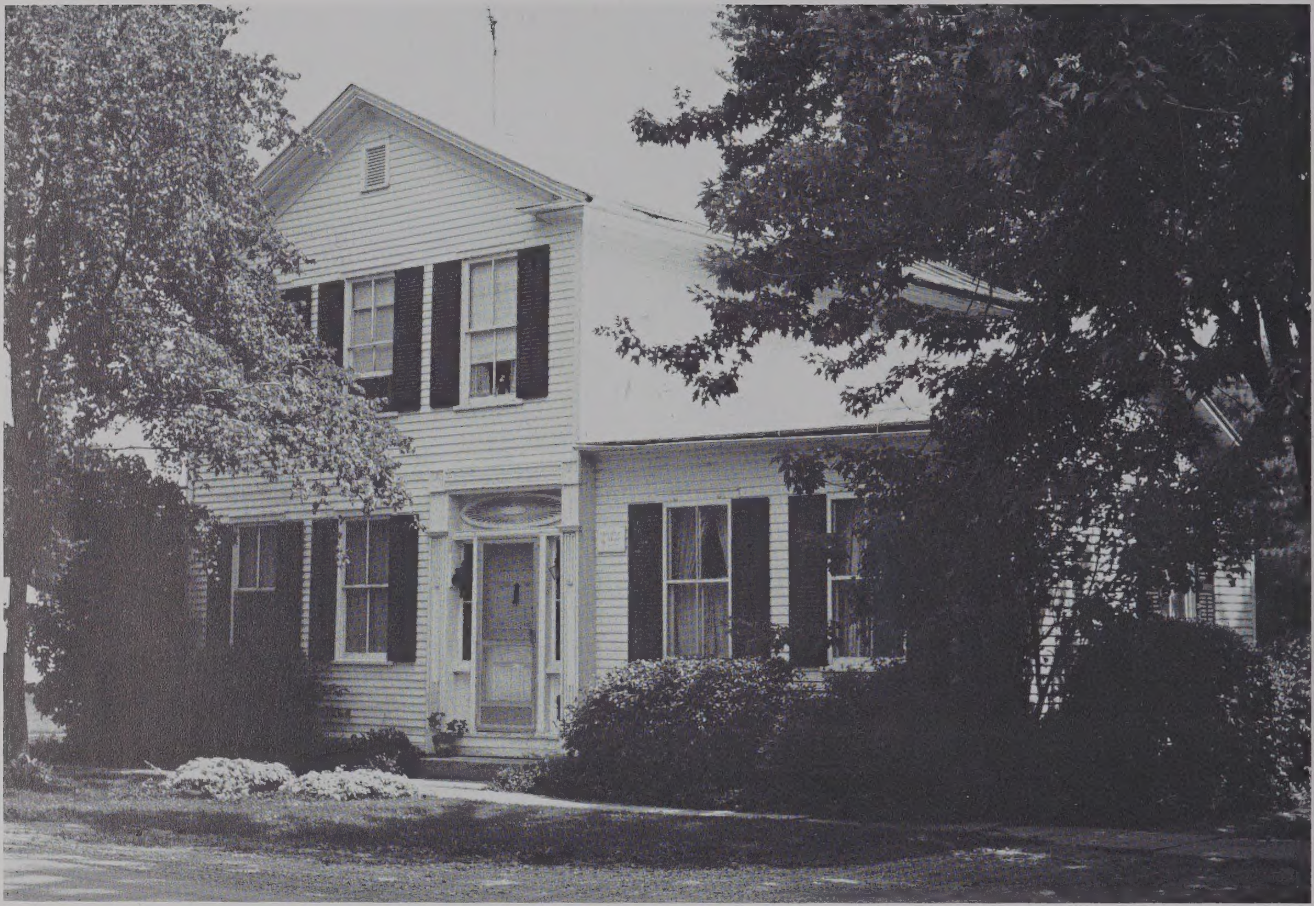
The tabernacle-style entry is probably its most striking feature. A recessed doorway is flanked by pilasters and surrounded by side and transom lights. Greek pilasters embellish the exterior. John Isham purchased the house in 1873 and later made it a gift to his daughter after her marriage to Dr. Samuel Downs. Mrs. Downs operated a tearoom from the residence until her death in 1926.



Travelers long looked forward to the sumptuous feasts and surroundings of Waterville's Columbian House. Built by John Pray, founder of the town of Waterville, the inn was a favorite stopover for travelers between southern Ohio and Detroit. Pray designed the three-story structure in the Greek Revival style, with Federal influence, the kind of architecture favored when he came westward from Rhode Island in 1817. Construction was of hand-hewn walnut beams, with black walnut used profusely through both the exterior and interior. The first floor housed the entry room, general store or trading room, tap room, kitchen, long dining room, and parlor for lady guests. The second floor consisted of sleeping rooms for travelers and a small jail for any prisoners being transported between Detroit and the south. The third floor included a grand ballroom, lighted by 14 windows, with massive fireplaces at either end and a beautifully arched ceiling. Henry Ford, among other notable dignitaries, enjoyed festivities beneath this majestic ceiling. The complete inn could be duplicated today from eight drawings made by the Library of Congress as part of a 1930s' WPA project. The Columbian House still serves as a restaurant, carrying on the welcoming traditions established by John Pray over a century and a half ago.

Columbian House
3 North River Road,
at Route 64

1828-1837

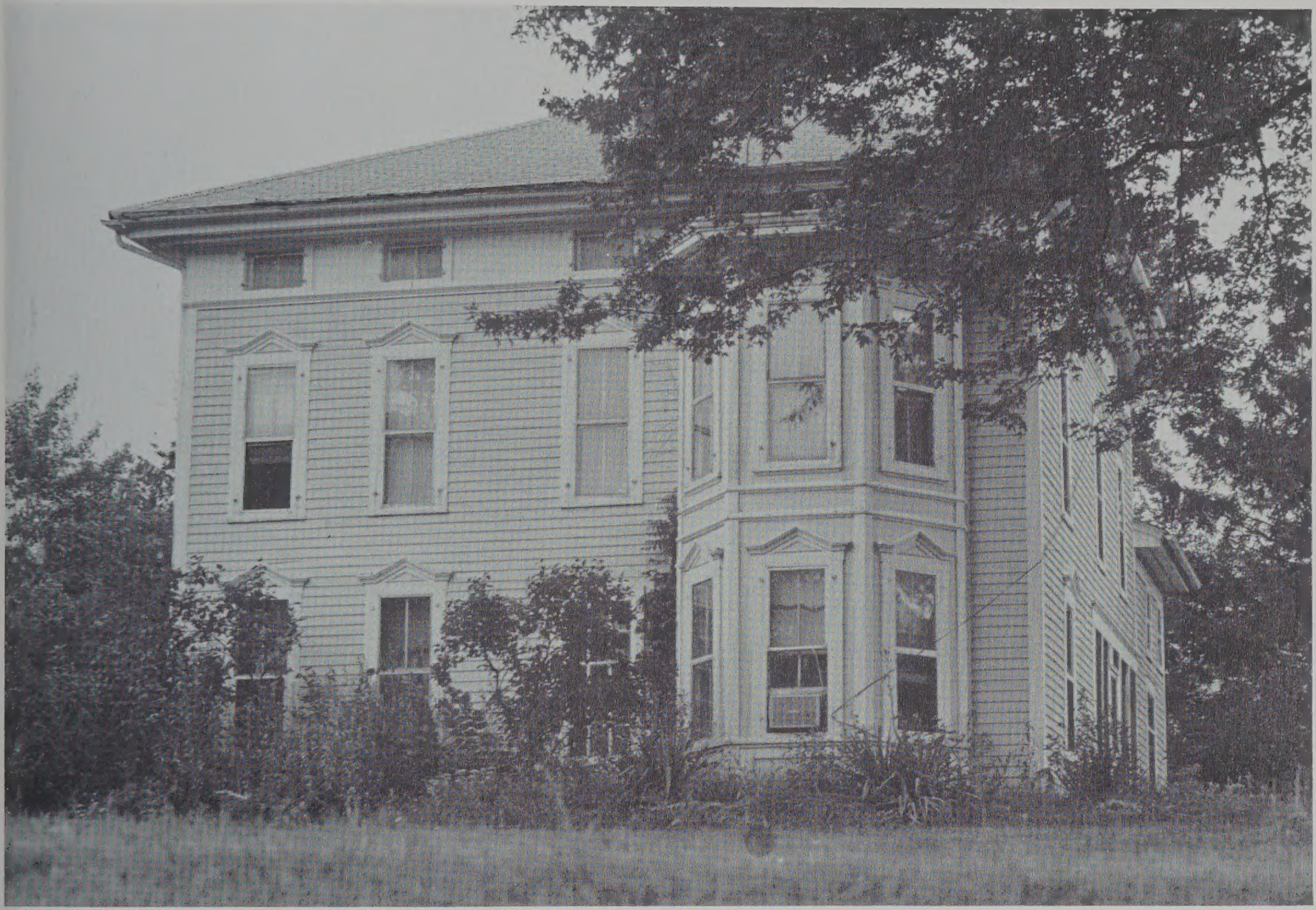


Oliver Pray House
144 North River Road

1837

Oliver Pray combined the Greek Revival style with the architecture of his native New England when he built his fine home shortly after arriving here from New York and Rhode Island. Oliver was the uncle of John Pray, the man who founded the village of Waterville. His nephew's Columbian House already stood close by on the River Road, and Oliver used his home as an inn and hotel for some time also.

The gabled roof and pilastered doorway are distinctive Grecian characteristics. Elements of the earlier Federal styling can be seen in the decorative elliptical fan light over the front doorway. Oliver Pray established his inn as a political and social meeting center for the area, before later moving to Providence, further up the river.

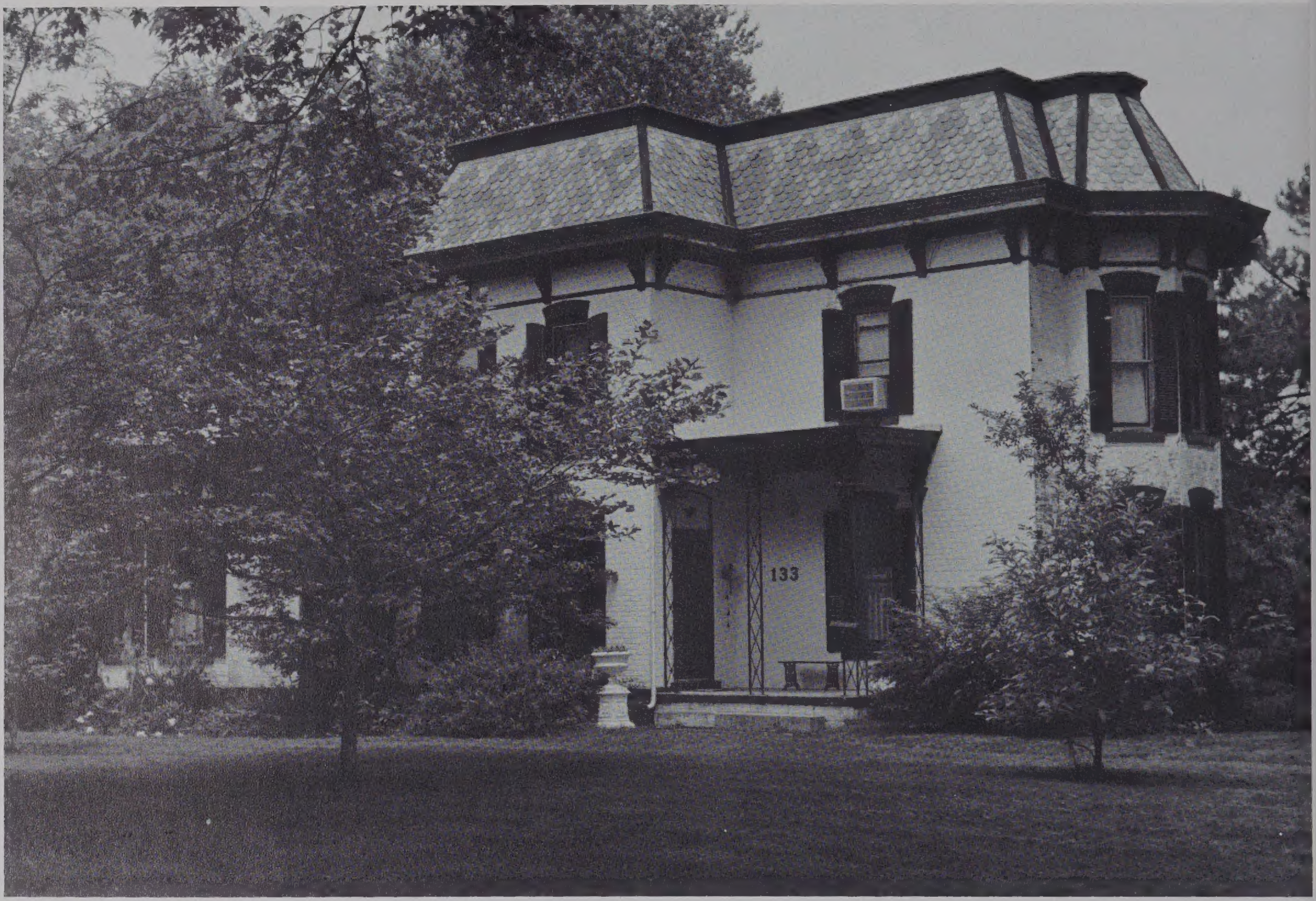


John and Lucy Pray lived out their lifetime in the Waterville area. This fine residence near the intersection of Farnsworth Road and the Anthony Wayne Trail, largely reminiscent of the Greek Revival period, was their final area residence.

Decorative porch supports and the two-story bay are suggestive of the later Italianate Style. Decorative, sharp-pointed pediments over the windows are similar to those in several commercial buildings located on Waterville's Third Street.

John Pray House
11 North Fourth Street

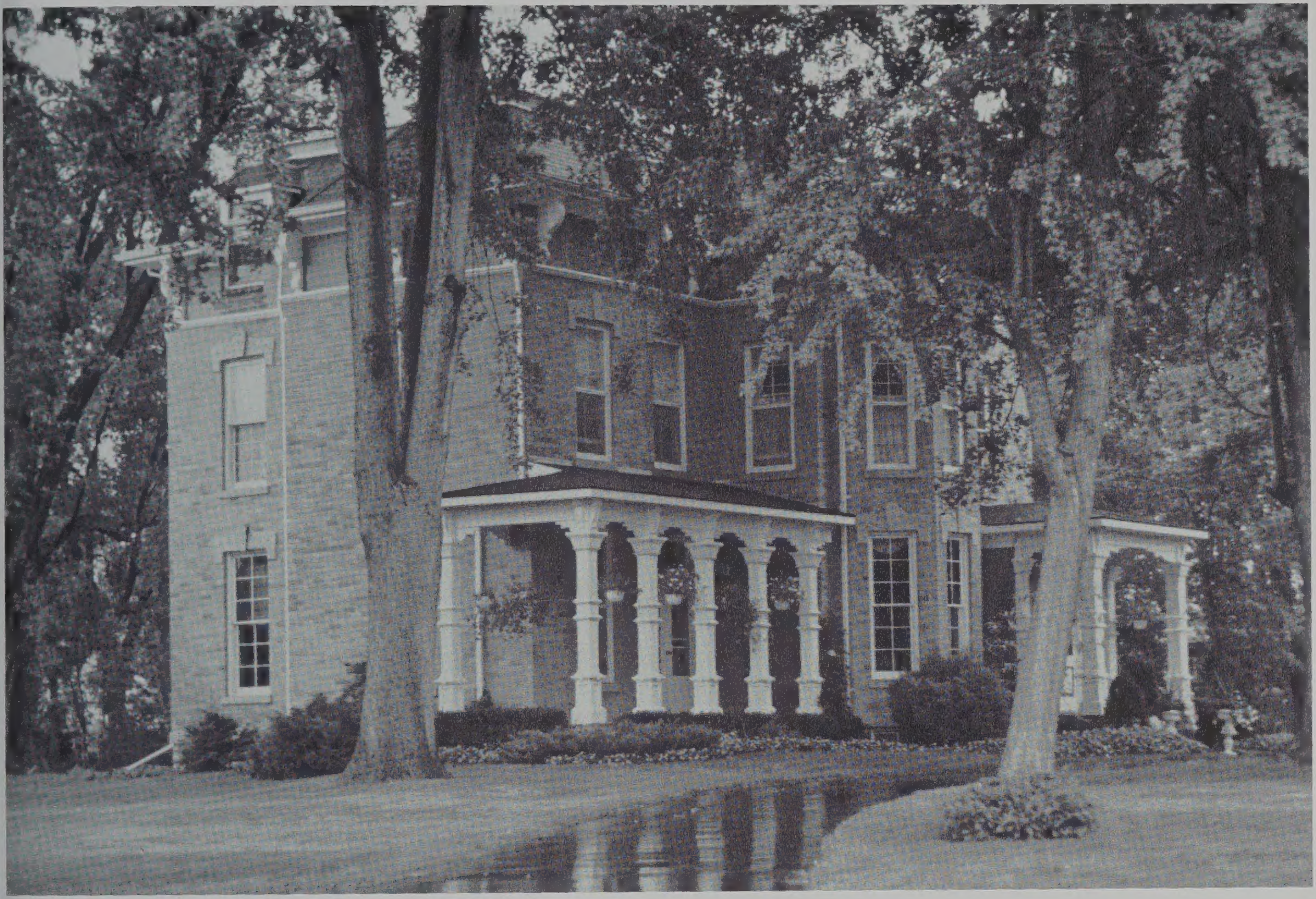
c. 1853-54



Orrin Gillett House
133 North Fourth Street

1883

Orrin Gillett built a large middle-Victorian period townhouse on his farmland, overlooking the Maumee and just above the Miami and Erie Canal. He ran the general store in Waterville in addition to owning generous portions of farmland. His residence reflected his affluence: large mansard roof, richly detailed roof brackets, varied floor plan, a rich Italianate architectural approach. Originally the porch probably conformed to the detailing of the roof brackets. The present porch posts, however, can be seen as much later additions. A mansard-roofed barn, matching the main residence, once stood near the home.



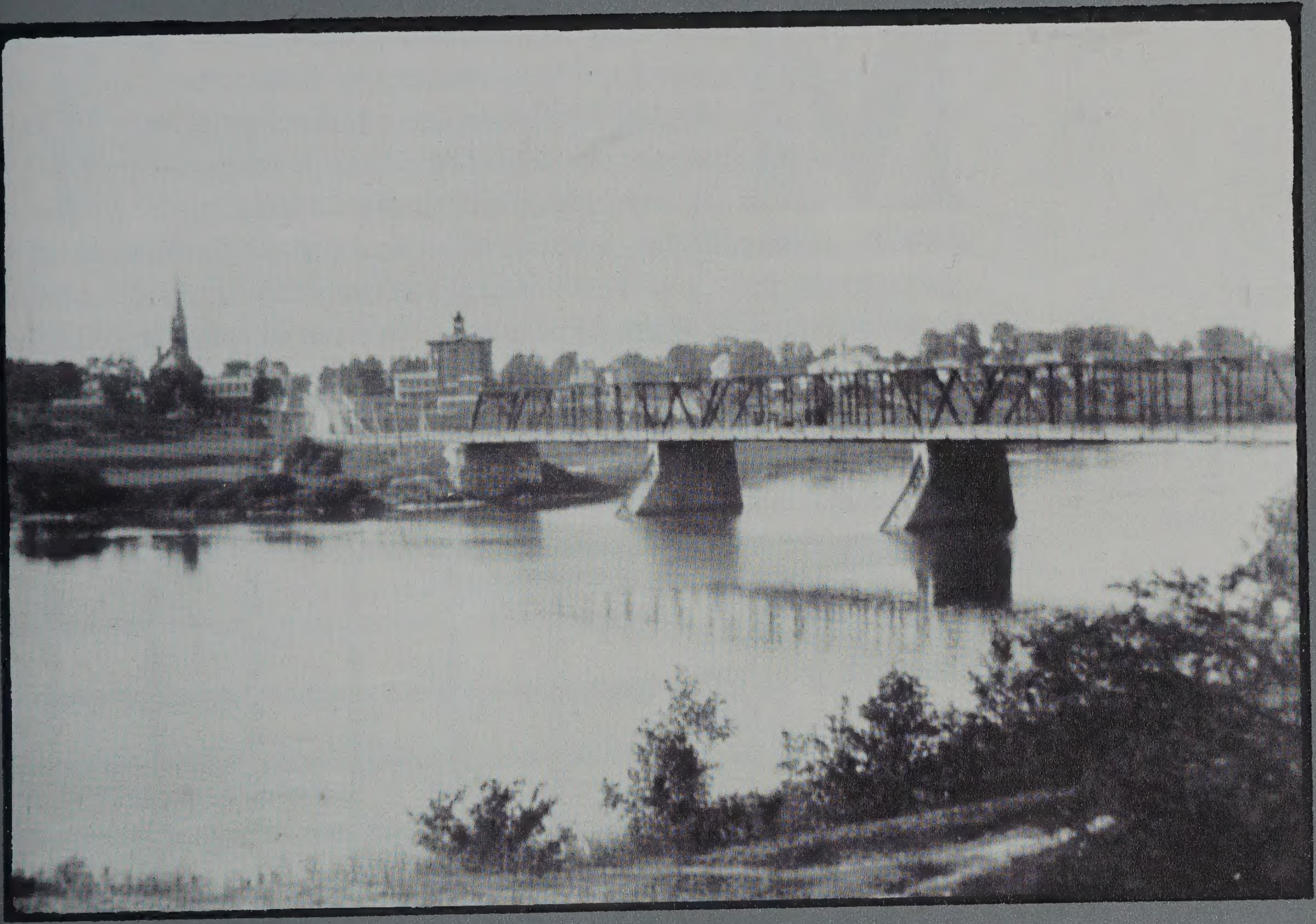
The Liberty Haskins House is distinctively Italianate in its styling and still enjoys a beautifully secluded, country-like setting. Liberty Whitcomb Haskins was born and raised in Waterville. He built his prestigious estate on the tree-lined Canal Road sometime near the end of the 1870s, after he became one of Waterville's more successful businessmen. Ornamentation is heavy over windows and doors and is executed in stone to contrast with extensive brickwork. Extending the full height of the house, a large front bay offers a further contrast to the varied planes of the exterior walls. As the house passed from owner to owner, various changes were made. The mansardic roof was redone, possibly more than once, and rebracketed. Though close to the original, the porches have probably been altered. On the interior, the home has been completely renovated.

Liberty Haskins House
625 Canal Road

c. 1878

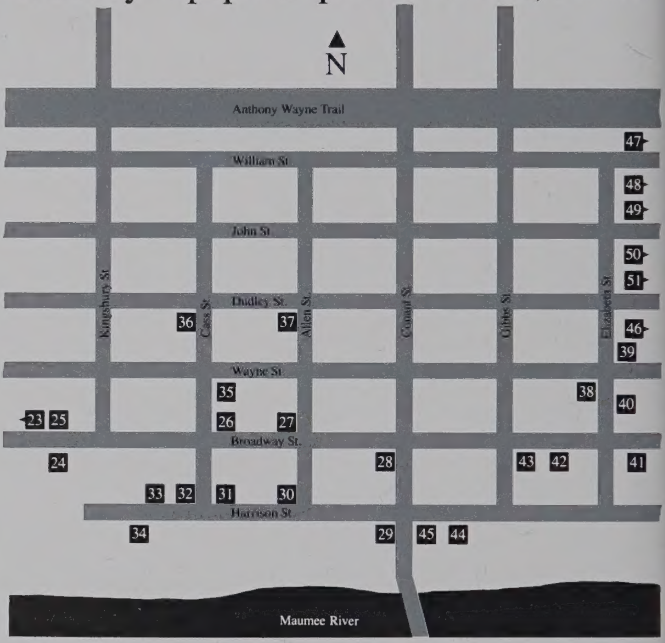
CHAPTER THREE

MAUMEE. MIAMI OF THE ERIE.



Maumee, c. 1900. Taking its name from the French corruption of "Mi-a-mi" River, years ago differentiated from the Little Miami and Great Miami Rivers of Southern Ohio in terms like, "Miami of Lake Erie". . . "Miami of the Great Lakes". . . and familiarly as "Miami of the Lake."

Maumee is from a French pronunciation of "Mi-a-mi," a corruption introduced by French fur trappers in the late 1700s and early 1800s for the largest tributary of the great Lake Erie. It was soon repeated by the Indians and finally adopted by the English-speaking settlers. Today, it remains as the accepted place name for this same tributary and what continues as one of the earliest settlements in northwest Ohio. Maumee was laid out as a city in 1817 and incorporated in 1838. Always a popular spot on the river, located just below the rapids as the river smooths out, it was a natural crossing point for trapper, trader, and traveler alike. The French built an early trading post on the site which was later fortified as Fort Miamis by the British in order to block the advances of General Anthony Wayne on Detroit. Dudley's Massacre occurred in 1813 when, under a large oak tree, the Indians massacred Colonel William Dudley and 600 of his Kentucky militiamen. Maumee served once as the county seat of Wood County, and, following redistricting, it became the seat of Lucas County. Portions of Maumee are included in the National Register of Historic Places: sections of West Harrison, West Broadway, West Wayne, and West Dudley Streets, known as the Maumee Historic District.■


N
Anthony Wayne Trail
William St
John St
Dudley St.
Wayne St.
Broadway St.
Harrison St.
Kingsbury St.
Cass St.
Allen St.
Conant St.
Gibbs St.
Elizabeth St.
Maumee River
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44

23. *Dr. Ernst Weustefeld House*
24. *William B. Dix House*
25. *Johnson-McDonald House*
26. *Thomas Merrell House*
27. *William St. Clair House*
28. *St. Joseph's Catholic Church*
29. *General John E. Hunt House*
30. *Almon Gibbs House*
31. *General VanFleet House*
32. *Morrison Waite House*
33. *Mark Richardson House*
34. *Elm Cottage*
35. *Maumee Color Company*
36. *Amasa Winslow House and Blacksmith Shop*

The last guests had finally arrived. Their carriage joined the others in front of the short, twin-posted entry gate, as the couple crossed the main portico beneath the four massive pillars and the broad, overhanging front roof. Inside the stately Greek mansion a party neared its fullest bloom. Gatherings such as this were common during the balmy summer evenings of the mid 1890s. Every writer, musician, artist, poet, and performer in the Toledo area would be in attendance.

The partygoers could be divided into two segments: those who were true artisans, and those who thought they were. For the latter, a rather odd surprise was in store.

As the evening wound down to its finest hours, two men gathered in one of the far corners of the largest of the downstairs parlors and began conversing in tones loud enough for nearly all to hear.

The one, a round, jovial fellow . . . the other, a thinner, more serious man, with a receding chin, cheekbones jutting from his sternly sculptured face, and tiny grey eyes.

At first, only blurted snatches of their conversation could be heard from the corner. "Hacked to death by a crazed Indian with an axe, did you say?" "Brutally murdered as he walked alone on the River Road." "Scalped near down to his waist."

The more jovial fellow, at times, looked pallidly serious. The sterner man never changed expression. Shortly, the two would attract a crowd. Their phrases would take on a more exact meaning.

"He must have been living in the swamps all these years. Part of a tribe long extricated from the area. Snuck out just two nights ago to avenge himself upon the white man. They've never seen such scalpings, so they say up in the town."

"And I've seen a light flickering on that island out there these past two nights."

37. Daniel F. Cook House
38. Spangler House
39. St. Paul's Episcopal Church
40. Daniel Cook House
41. House of Four Pillars
42. Peck Griswold House
43. First Presbyterian Church
44. Issac Hull House and Store
45. Robert Forsyth House
46. Commercial Building
47. Wolcott House
48. James Knaggs House
49. Fairchild House
50. Ludlow Grocery
51. Knaggs House

The remarks caused concern among all listening. The more squeamish left the party early. Others, frightened of leaving at all, made plans to travel only in groups.

Soon, after the party reduced to a small contingent of a knowing few, the laughter would begin.

The hair-raising conversation was a joke on the uninitiated, and the amusement was at the thought of guests traveling home, wary of every tree and jumping at every shadow on the moonlit path.

The jovial man was Arthur Henry, city editor of *The Toledo Blade,* poet, playwright, and author of numerous fairy tales. The sterner face belonged to world-renowned novelist Theodore Dreiser.

Henry and his wife, Maude Wood Henry, owned Maumee's historic House of Four Pillars for several years before the turn of the century. Here they held many such "Bohemian" affairs.

Dreiser was a frequent summer-long visitor to the area and owned the House of Four Pillars himself for a short period in 1899.■

It was summer, 1863. Rich, deep green foliage was everywhere, covering all. Broad beams of sunlight broke through the trees, filtering a soft, quiet, subdued light onto the small group gathered on the lawn of Judge James Wolcott's home. The light cast a warm yellow glow over the large, white Federal mansion.

The open portico, with its upper veranda and simple balusters, provided a backdrop for the gathering. The dark, still river and the Judge's steamboat dock could be seen in the distance. It was a peaceful morning.

But peace was an illusion, as thoughts of the Judge and his kin turned toward less pleasant events. Large numbers of troops were at that moment being called up, both in the north and in the south, for the Great War Between the States.

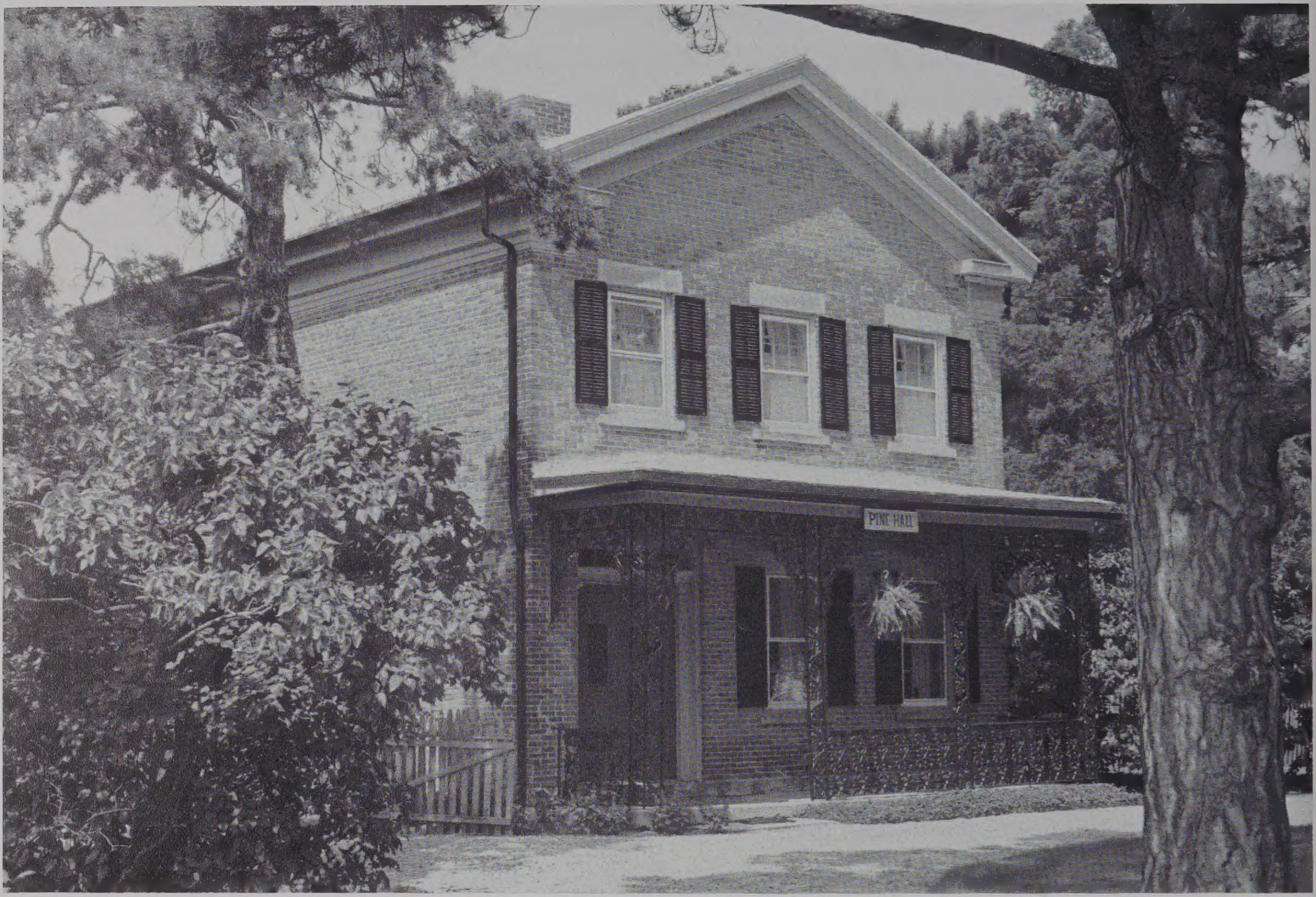
Indeed, one in the midst of the morning's gathering already wore the crisp blue uniform of the North.

There were no tears at the gathering. Perhaps the Judge's presence forced them back. He was an old man, still respected as one of the area's first settlers. Members of his household, family, and servants were all there, but it was his son, Frederick Allyn Wolcott, who wore the blue. Ohio Blue, they called it.

The Judge shook his son's hand and wished him well. A servant brought a horse around for the younger Wolcott's departure. Frederick mounted the horse and, like so many boys during those savage years, was off to war.

There were letters shortly thereafter, of training and travel and camp life. Then followed letters of brief skirmishes and preparations for large confrontations with the "enemy." Then there were no letters.

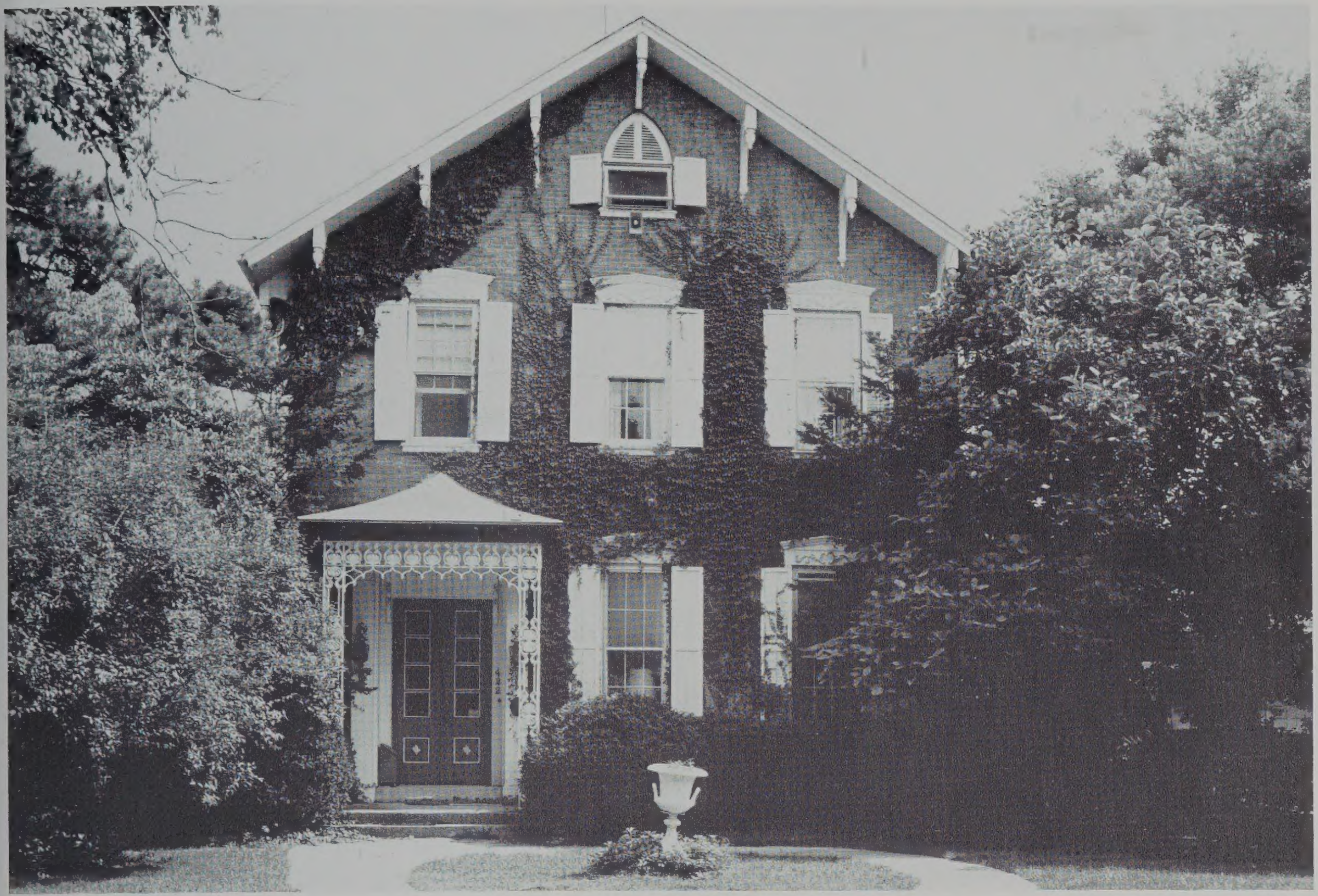
And one lush, green day, just like the one but a summer before, word reached the Judge and his family that Frederick Allyn Wolcott had been killed in the face of southern defenses at Atlanta.■



Dr. Ernst Weustefeld House
725 West Broadway

c. 1845

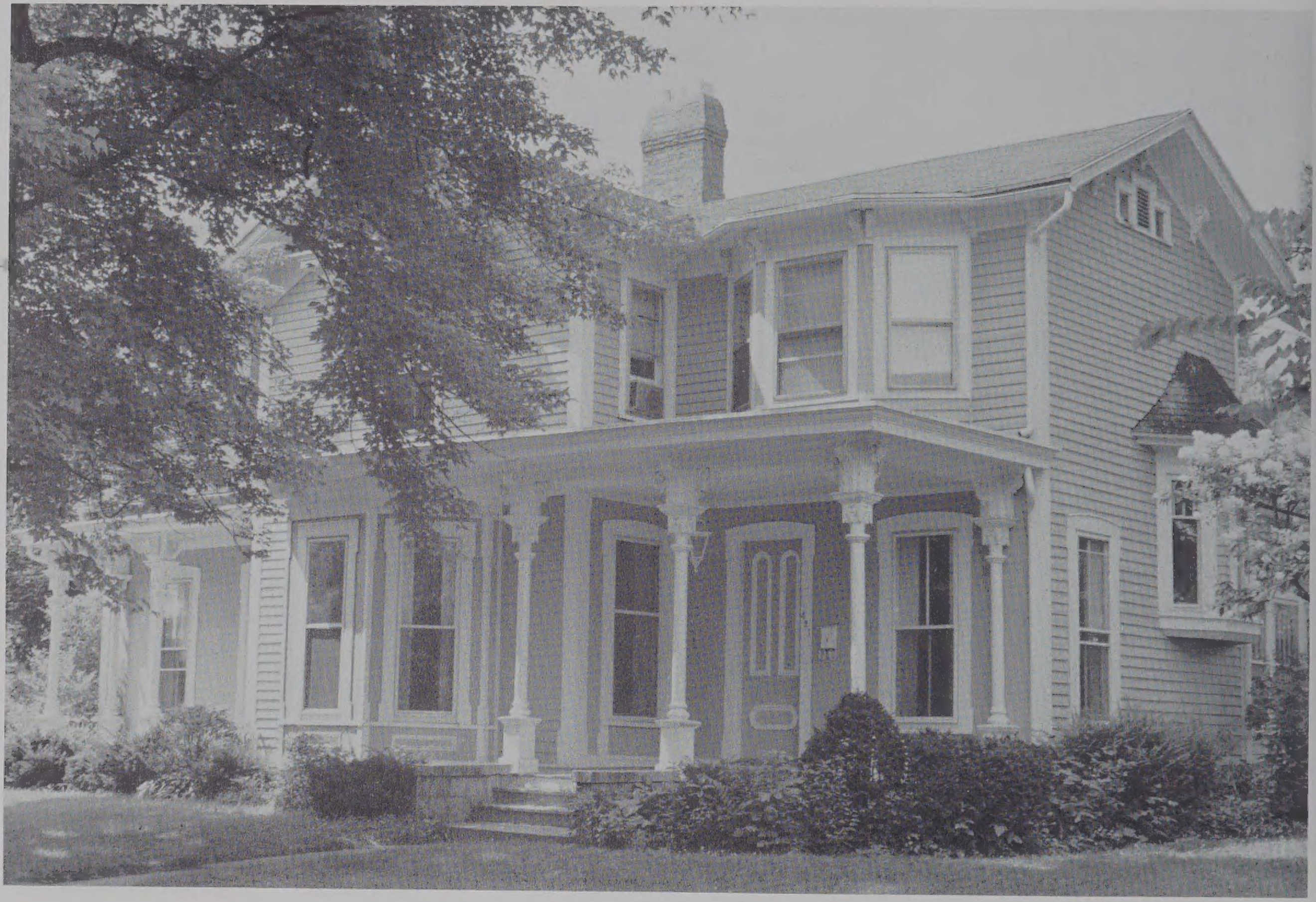
Maumee's Weustefeld House, a fine example from the Greek Revival period, reportedly once served as the only area hospital. Dr. Ernst Weustefeld gave the house its name. Orange brick is mixed with heavy stone over the windows, and eave returns at each corner give the appearance of large pillars beneath. A lacey iron porch is a later addition, as is the decorated Victorian door combination. Now known as Pine Hall, it takes its name from the stately pines surrounding the residence.



William B. Dix House
422 West Broadway

1847

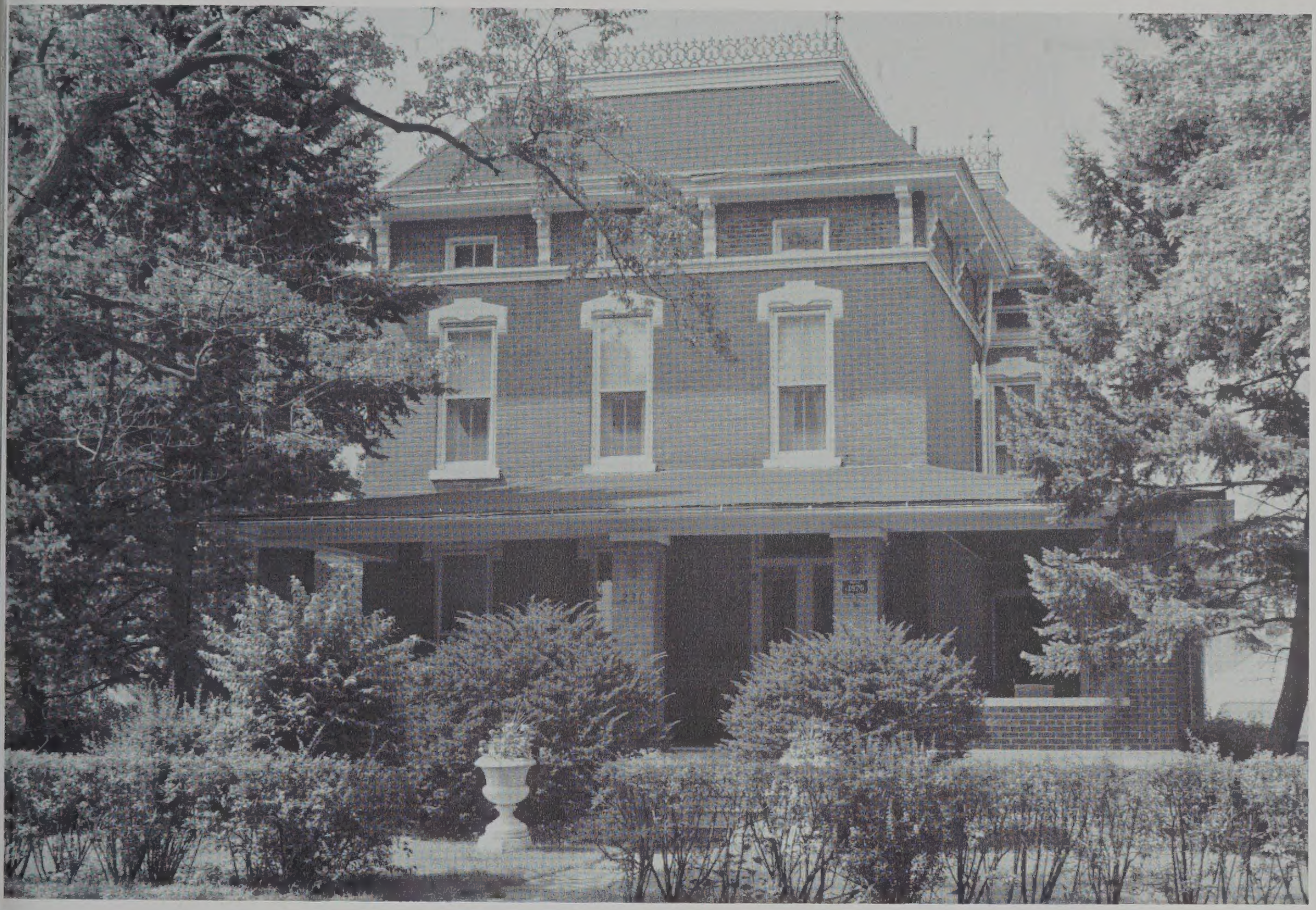
William B. Dix brought the traditions of the south with him when he came from his native Natchez, Mississippi in the early 19th century. This heritage is reflected in his transitional Greek Revival-Italianate residence on West Broadway Street. Decorative iron work, which incorporates an intricate magnolia pattern, hip-roof porch, and ornamentation over the windows and under the roof are reminiscent of the street-front scenery of New Orleans and other southern cities. Workmen fired bricks for the home on the property and took the foundation limestone from local quarries. Dix was a lumberman, attracted to the area by the rich forests of black walnut trees which once covered this land. All timbers used in his home are hand-hewn of that beautiful wood. Walls are double brick, with an air space between acting as insulation. His home's wrought iron, and even the nails, were forged by hand on the property. Dix imported mahogany and other interior features from New England and the south, including a large Adam-style mantelpiece. Construction of his home began in 1840 and took seven years to complete.



Johnson-McDonald House
421 West Broadway

1868

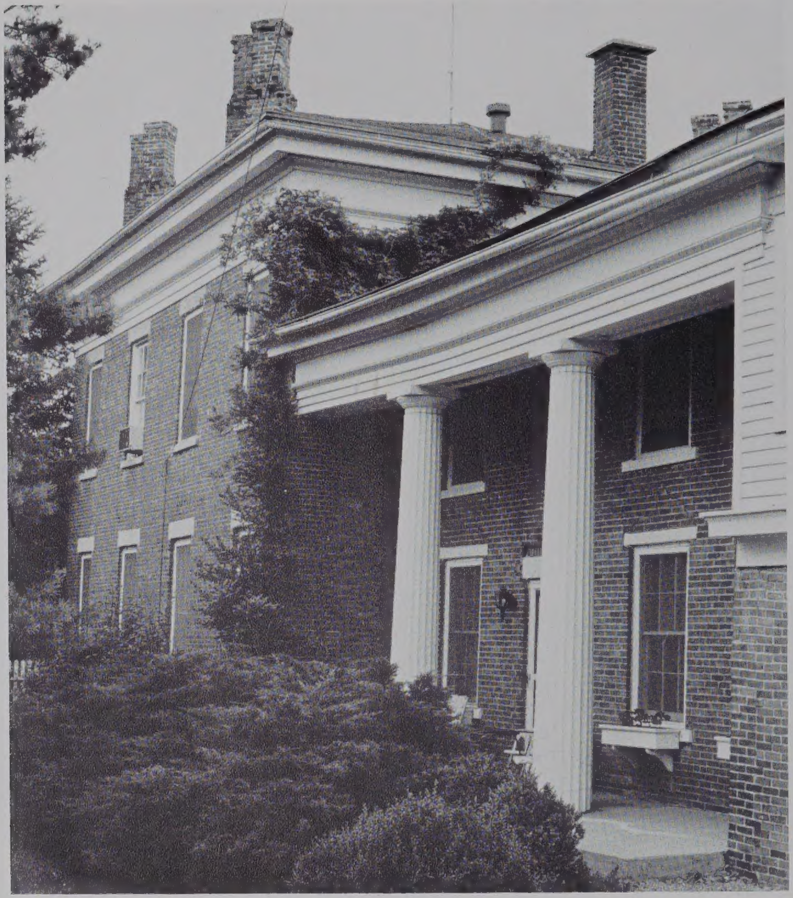
An elegant Italianate home was built on the lot of Julia Johnson in 1868. She was the wife of area businessman Peter B. Johnson and daughter of William B. Dix, owner of Maumee's prosperous Pearl Mills. The ornate front gable separates the home's two wings, and a heavily decorated front porch is interrupted by the popular projecting front parlor bay. Richly ornamented posts support the porch. A centrally located fireplace serves both the front and rear parlors of the home. Later in the 19th century, members of the McDonald family found the interior of the house particularly suited to their needs and ran a tearoom in the house during their stay. Justice M. McDonald of that family held all principal township offices, and at one time was County Commissioner.



An early inn once occupied the site of this large High-Victorian Italianate home. It's decoration is stylish, with richly detailed wrought iron cresting the moderately sloping mansard roof. Ornamentation, heavy over windows and in the large brackets under the eaves, is a characteristic of the period. A full, two-story bay runs up one side of the house. The large, wraparound front porch is matched in brickwork with the house, though it is a later addition. Originally, the house was built for foundry proprietor Thomas Merrell, who was also a member of the Maumee city council and served as a Lucas County Commissioner from 1868 to 1874.

Thomas Merrell House
231 West Broadway

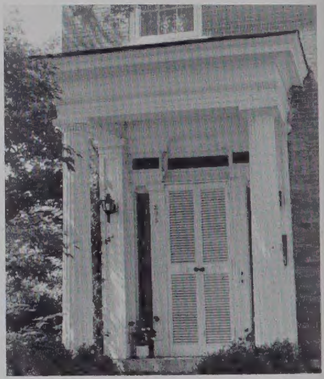
c. 1870

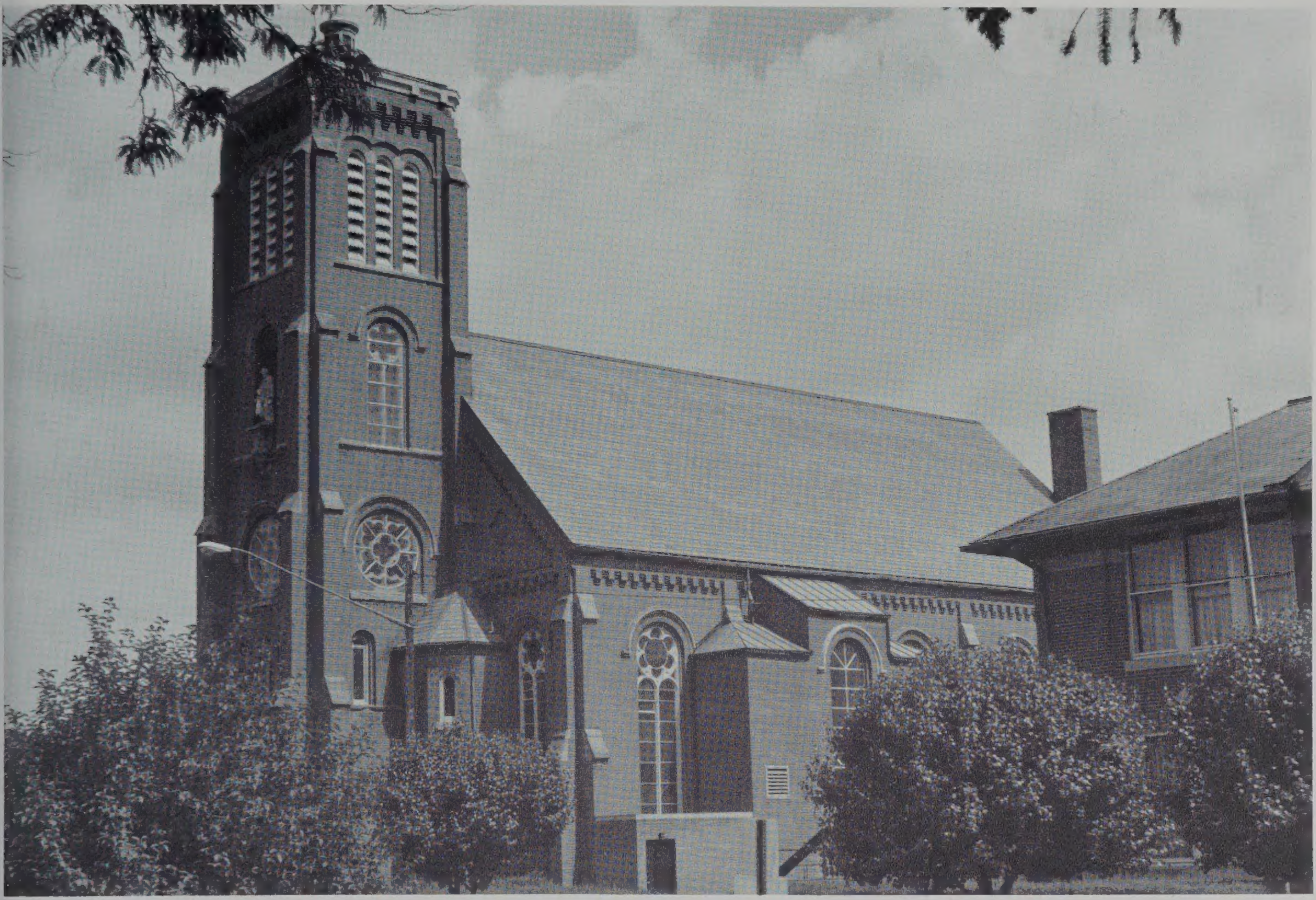


William St. Clair House
205 West Broadway

c. 1848

This stylish Greek Revival home of colorful red brick is the later residence of Dr. William St. Clair, one of Maumee's earliest inhabitants. A recessed, two-story portico on one side and an attractive covered portico over the front entry are both supported by fluted pillars. The basic plan of the home is square, rather than rectangular, and the six panes in each sash, commonly known as six-over-six, are typically Greek Revival. Wood and limestone mix as supports over windows. The home features an unusually wide frieze board directly under the eaves.



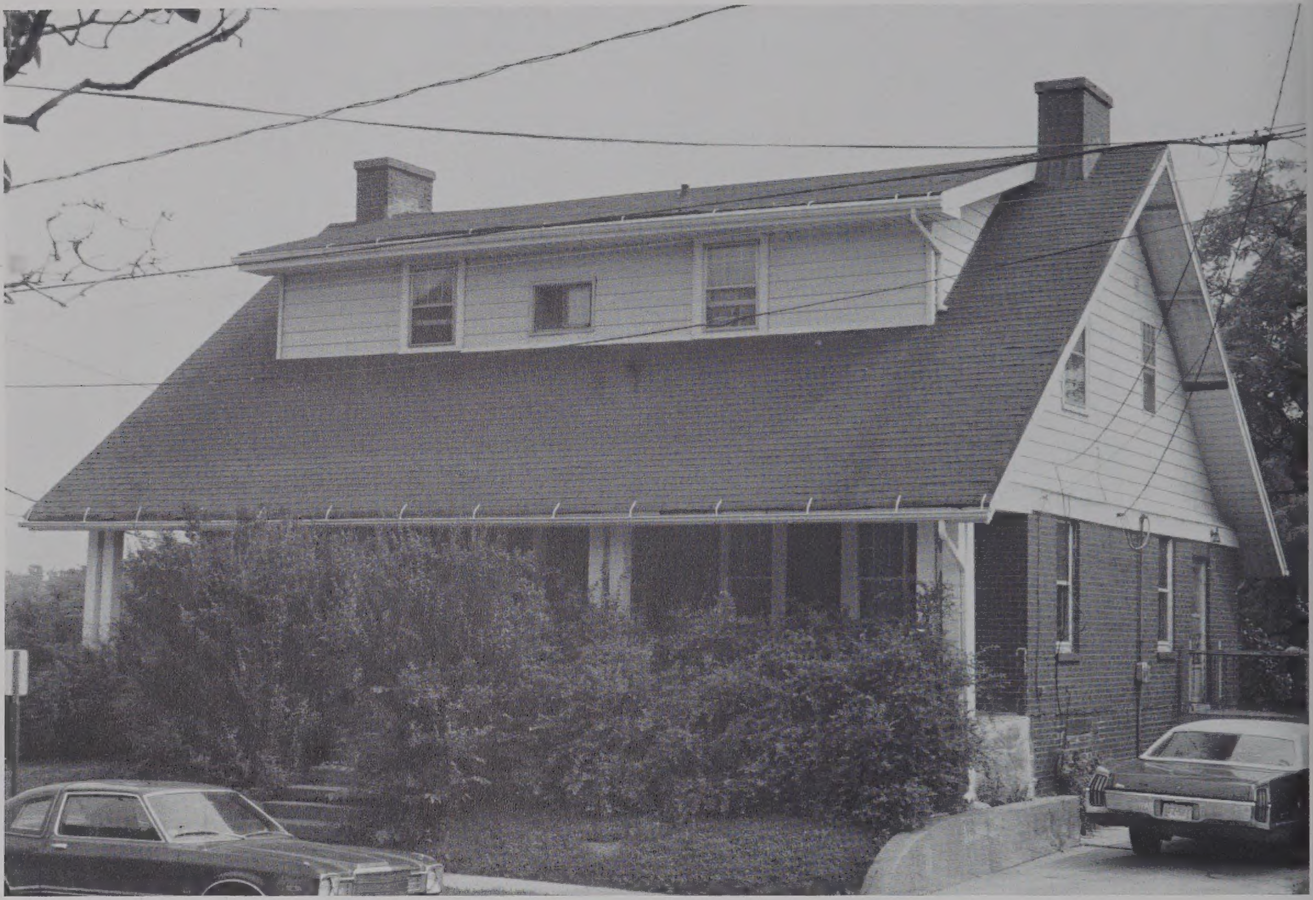


St. Joseph's Catholic Church
115 West Broadway

1888

Red brick and limestone are mixed in the trim and moldings of Maumee's Saint Joseph's Church. Romanesque arches dominate, and slender stone arched moldings cover the tops of the larger window openings.

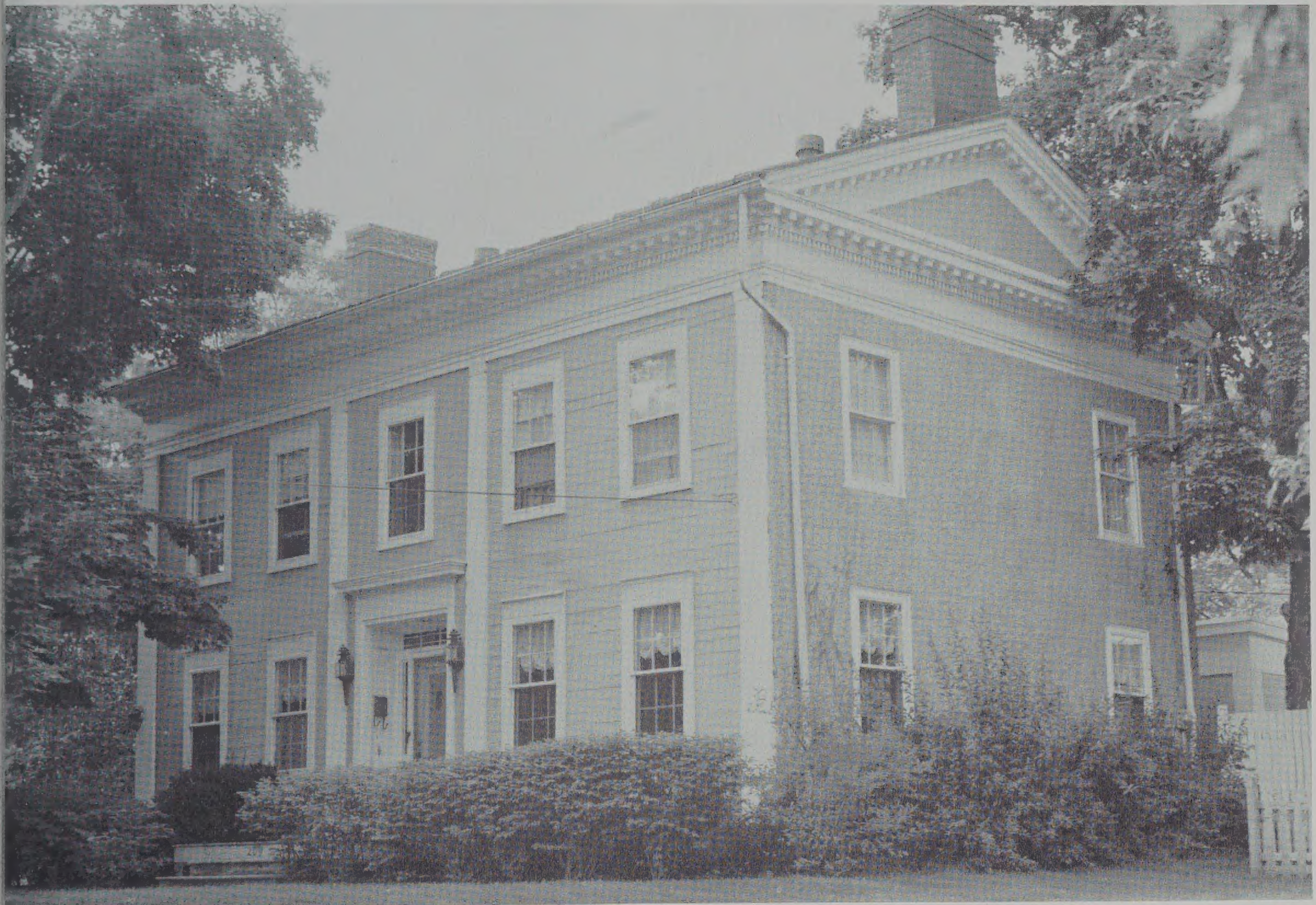
Set out from the front of the church is a centered tower, once graced with a lofty, soaring spire, then perhaps the highest in the area. Unfortunately, fire destroyed this spire in 1933. Recessed at the base of the tower, beneath a newer tile-covered roof, is the main entry, surrounded by a rich stone enframement. A small frame building preceded the church in serving the Catholic community of Maumee.



General John E. Hunt House
102 West Harrison Street

c. 1825 (Altered c. 1915)

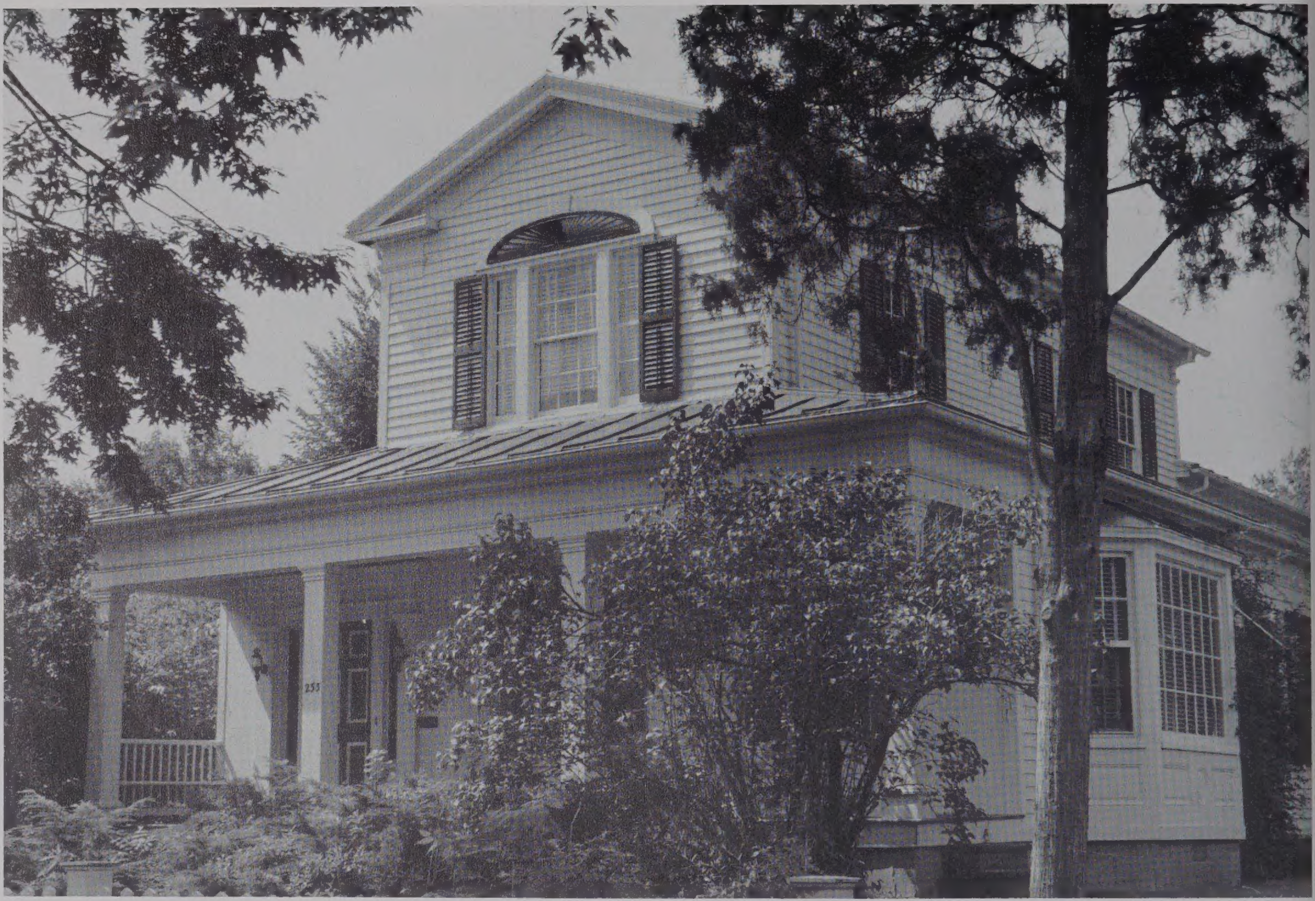
John E. Hunt came north with General Hull's troops in 1812 as a mere boy of fourteen. Four years later he was in partnership with Robert Forsyth in a small store near the foot of the Maumee hill. He succeeded in the mercantile trade, was the first senator from the district, and once served as mayor of Maumee. General Hunt made his home in this prominent corner residence, which was once a mirror of the Forsyth home, just across the street. Its early Greek Revival styling has however been altered severely over the years.



Almon Gibbs House
209 West Harrison Street

c. 1840

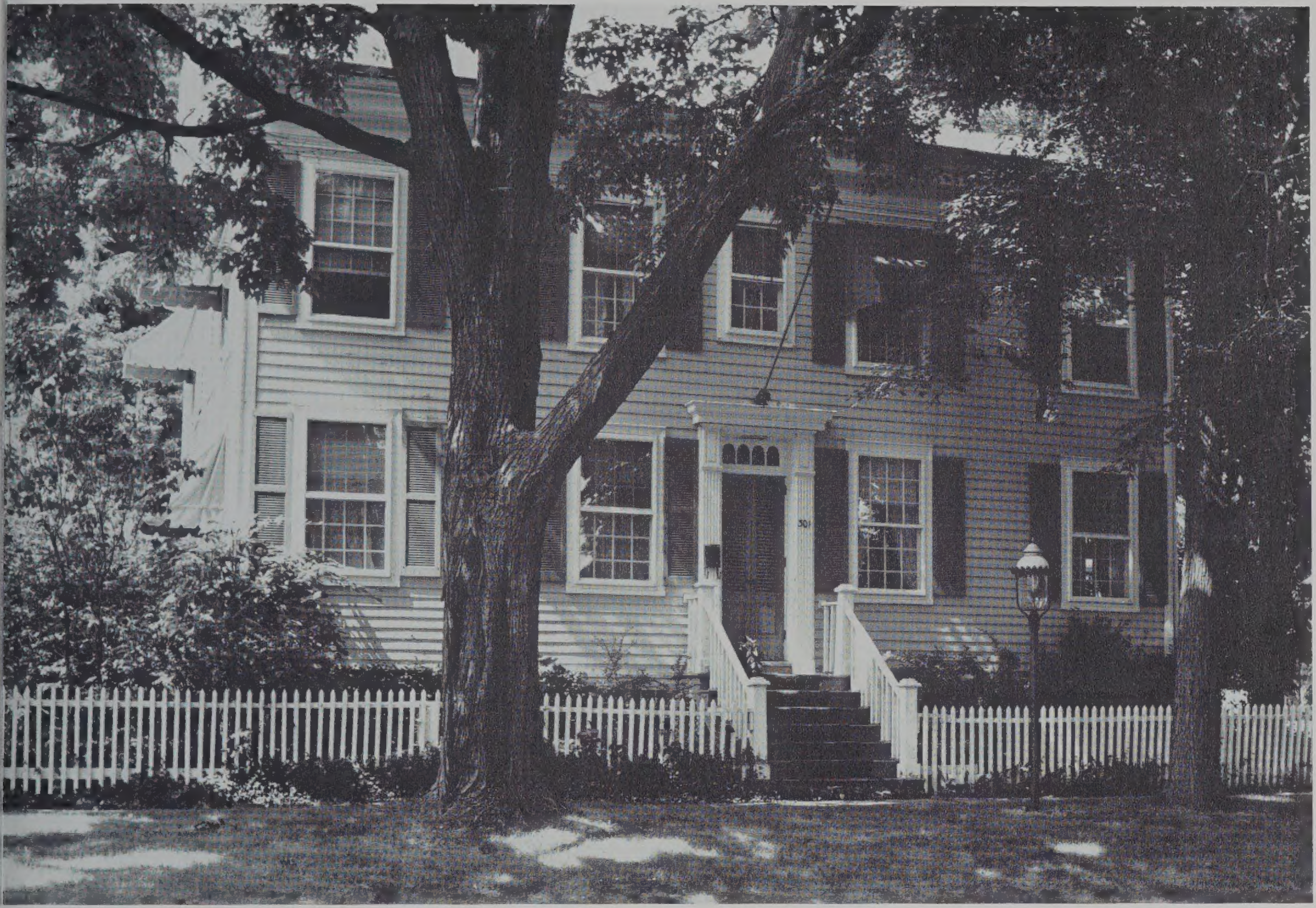
lmon Gibbs' home riginally overlooked the arehouses and docks of the iami and Erie Canal sideut and the banks of the aumee. His store, located n the flatland directly across e river from Fort Meigs, as run in partnership with Dr. Horatio Conant and dates to as early as 1816. He located his house just above his store on Maumee's earliest and busiest commercial street. Long Greek pilasters grace the front of the house and run along each of the front corners, and the front doorway is slightly recessed. Decorations under the eaves, however, are not part of the Greek plan, but are a carryover from the earlier Federal Style. Some of the orignal flush siding still can be seen on the front facade; layers of stucco applied by later owners cover the sides and rear. Much of the downstairs woodworking remains unchanged. Joists in the basement, supporting the first floor, are unhewn, bark-covered logs.



General VanFleet House
233 West Harrison Street

c. 1837

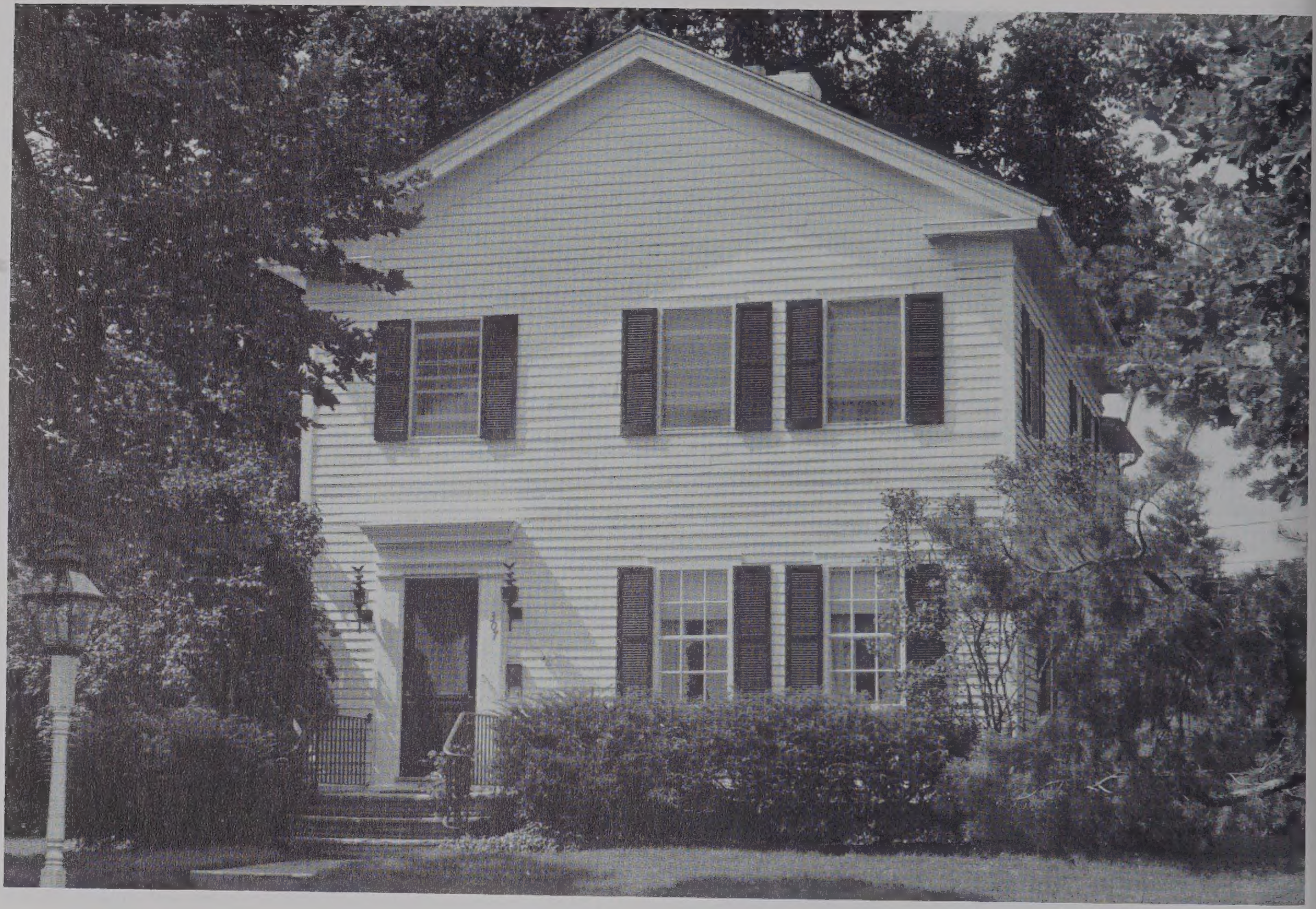
General VanFleet's Maumee home is an unusual two-story variation of the Greek Temple plan. The recessed extension of the central bay on the upper story and its semi-elliptical fan light in the front gable are both carryovers from earlier Federal styling. General VanFleet, a hero to the citizens of Maumee, fought in the Civil War, was captured and imprisoned in the south, and was one of the few aboard to survive when the *Sultana* was blown up in Mobile Bay. The General did not occupy this residence until after returning from the war.



Morrison Waite House
301 West Harrison Street

c. 1845

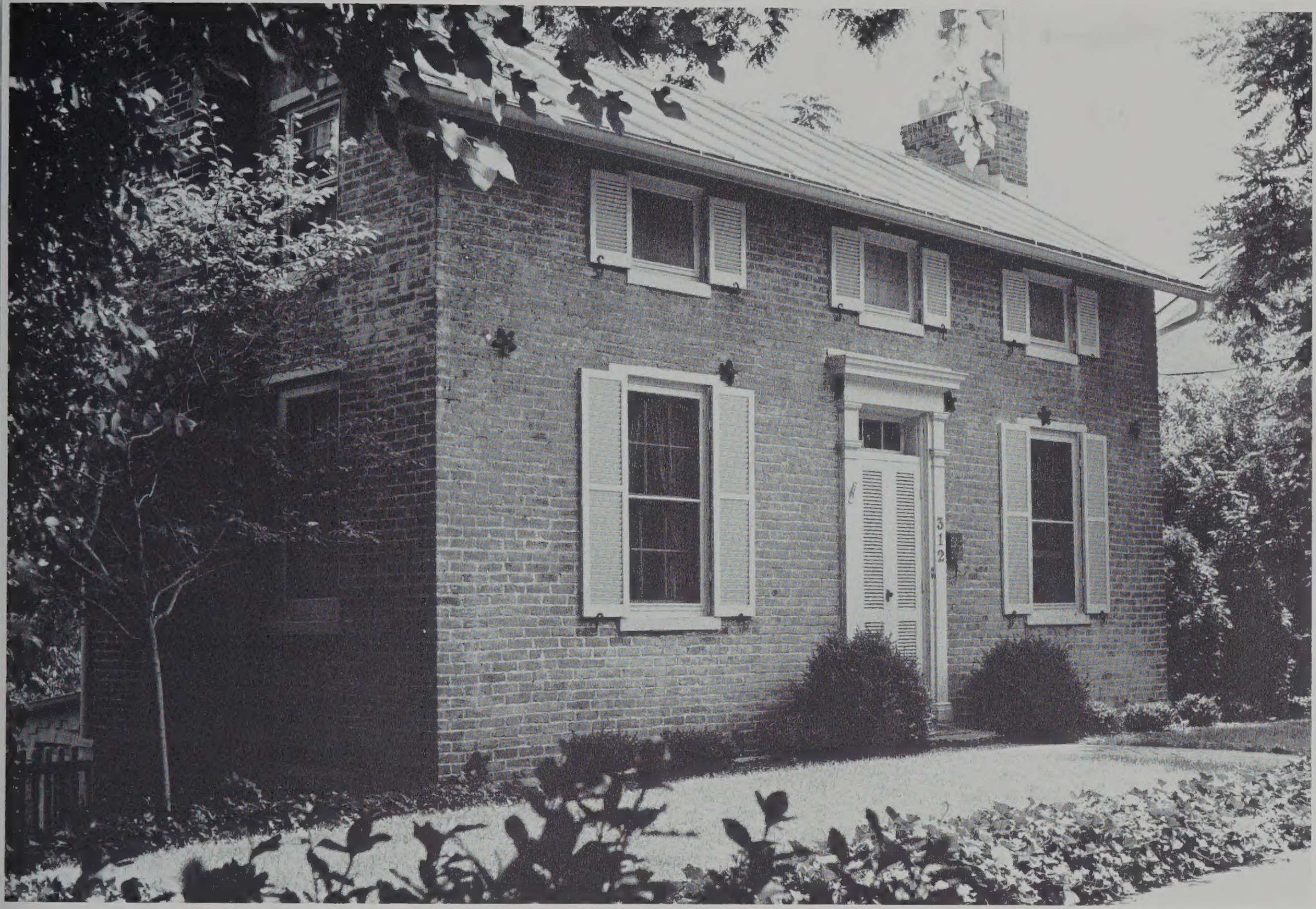
Morrison R. Waite was Chief Justice of the U.S. Supreme Court, appointed by President Ulysses Grant in 1874. Judge Waite also served in the Ohio Legislature and as mayor of Maumee. His home, located at the corner of Cass and West Harrison Streets, is a mixture of the Federal and Greek Revival styles. Gables do not face front and rear as in the classic Grecian plan, and its simple rectangular frame is Federally based. Its main entry is also of Federal design, with slender rectangular pilasters at each side. A lower-floor parlor features the original Greek mantelpiece. Judge Waite's wife Amelia was instrumental in founding the movement for building the Washington Monument.



Mark Richardson House
307 West Harrison Street

1849

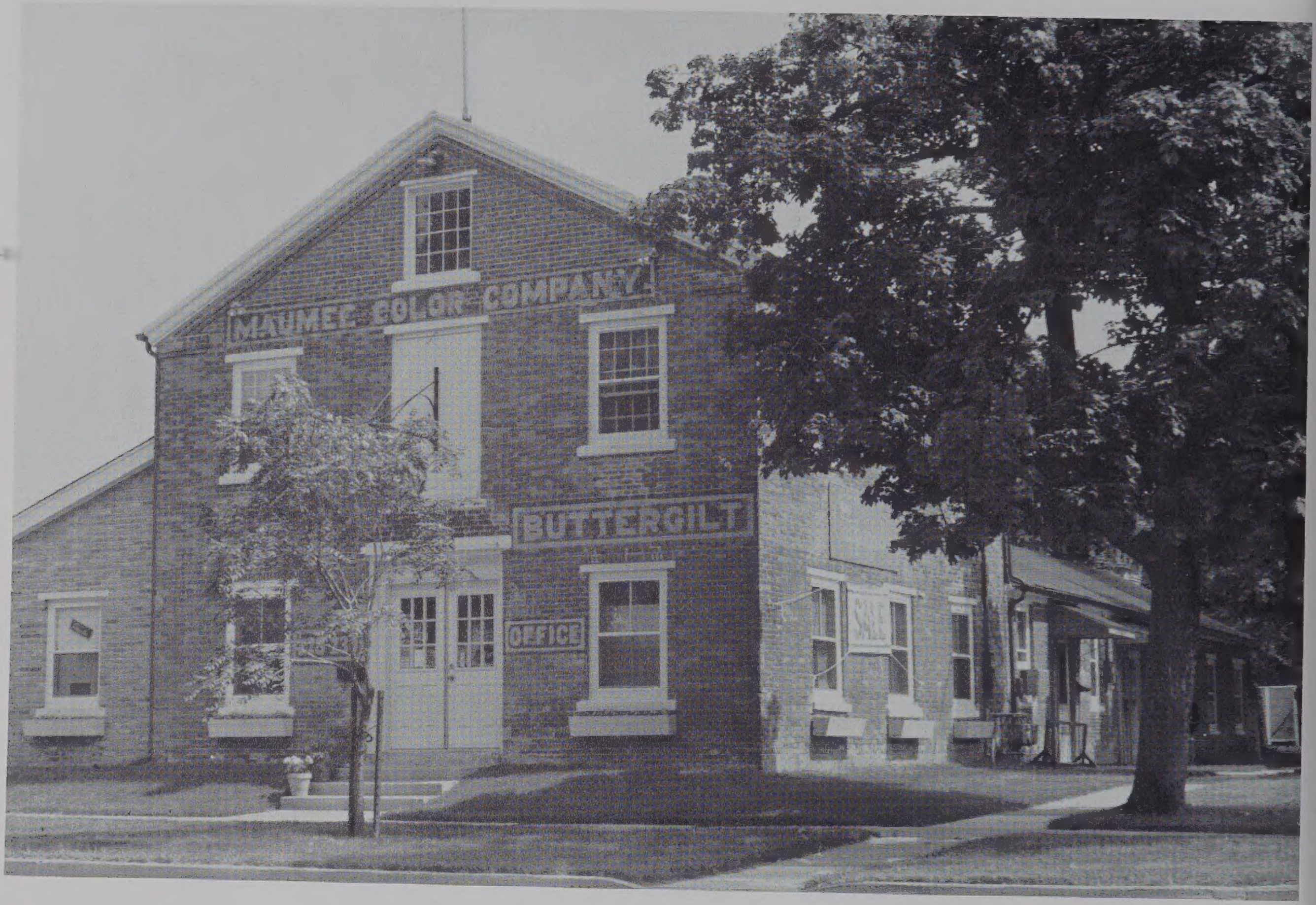
Mark Richardson, one of the area's first and most renowned preachers, is said to have preached anywhere and everywhere anyone would listen. He emigrated from Ireland, bringing his wife and nine children to Maumee in 1849. He was the first to hold services at Hull's Prairie in the log schoolhouse, and he dedicated the first church in the village of Whitehouse. For years he ran a tannery on Front Street parallel to the sidecut canal at the foot of the Maumee hill. His home was on Erie Street, now Harrison Street, then the busiest commercial and residential street in town. And across the street stood the historic Eagle House Hotel and Inn. Richardson was content to live out his life in this modest Greek Revival abode.



An ancient tree once stood before this tiny Greek cottage. Legend has it that Indian sharpshooters climbed the tree to fire on Federals during the seiges on Fort Meigs. Though the historic tree is long ago gone, the commanding view from the house of the lower edges of Fort Meigs, is still undisturbed. This story-and-a-half brick structure is one of the earliest in Maumee. Simple rectangular windows beneath the eaves, and the slender pilastered doorway, are Greek hallmarks. Ladder stairs originally connected the two floors. Lower levels at the rear, originally used to house livestock, have been redone to contain a kitchen and dining room. The actual date of construction is unknown, though some place it as early as 1820.

Elm Cottage
312 West Harrison Street

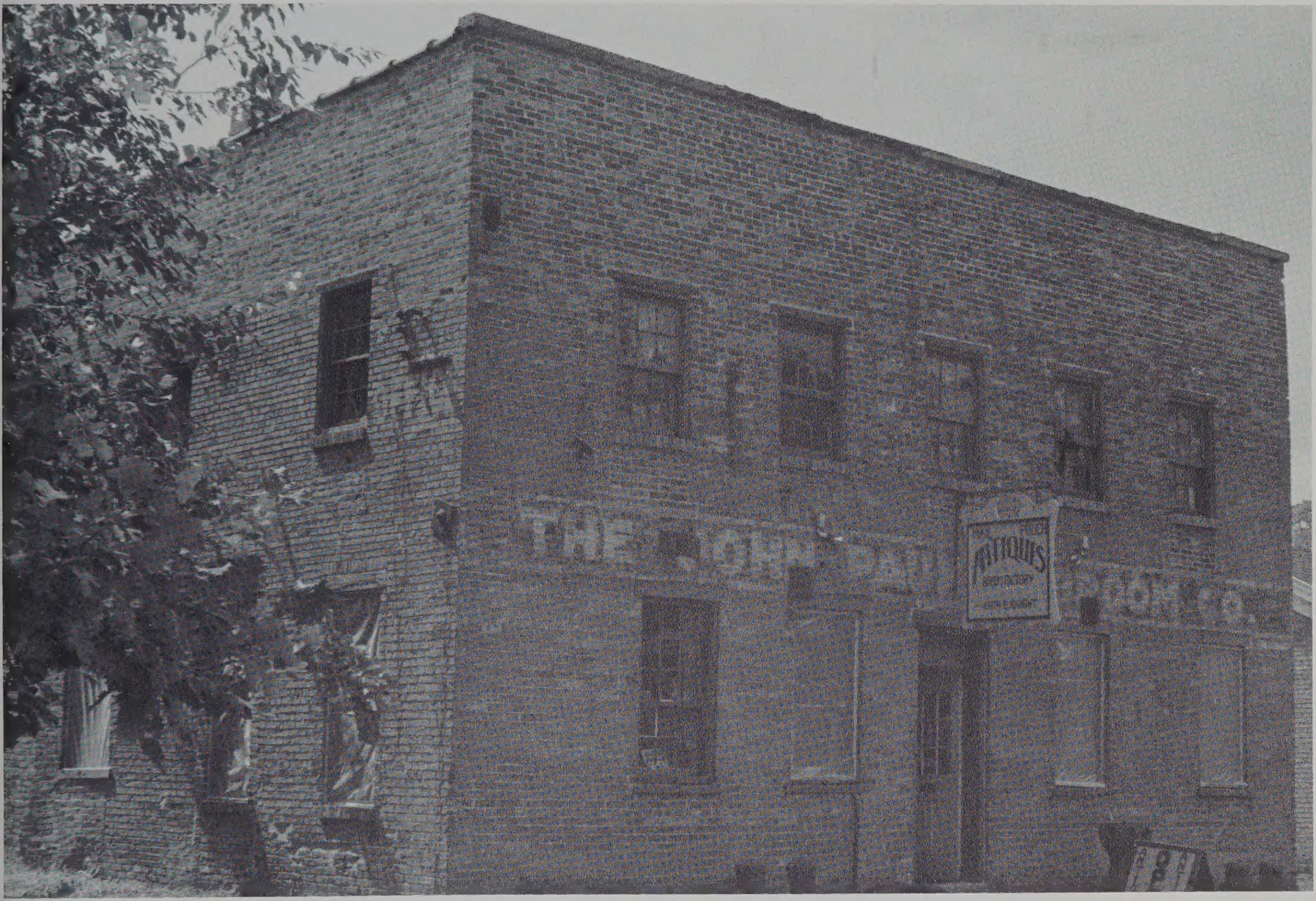
c. 1830

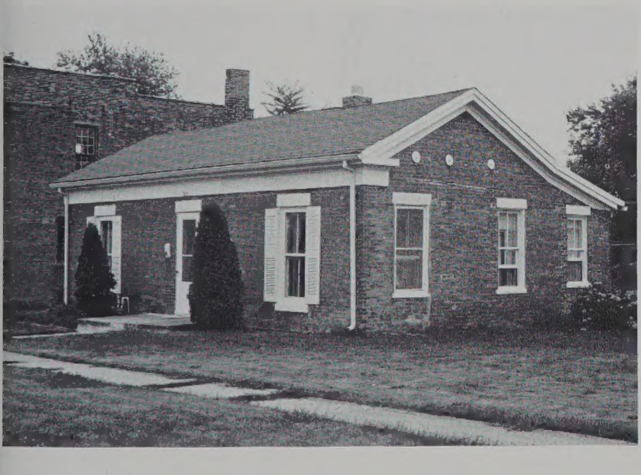


Maumee Color Company
228-230 West Wayne Street

c. 1840

Buttergilt, one of the original colorings for margarine, was made here in the Maumee Color Company. Before that, the orange brick, commercially-styled Greek Revival building housed the Swan Fly Button Company, maker of an arsenic and syrup-dipped fly paper. And before that, John Coblenz manufactured buggies within its sturdy walls. Originally, however, the building was the home of the largest iron-working foundry in northwestern Ohio. Edward Mitchell and his son Reuben began the foundry business shortly after arriving here from Maine. Edward eventually became mayor of Maumee and Reuben, a prominent businessman. The bright orange brick matches that of the nearby Brick Salt Box cottage and the Pauken Broom Factory, home of another of Maumee's important early industries, just up the street.



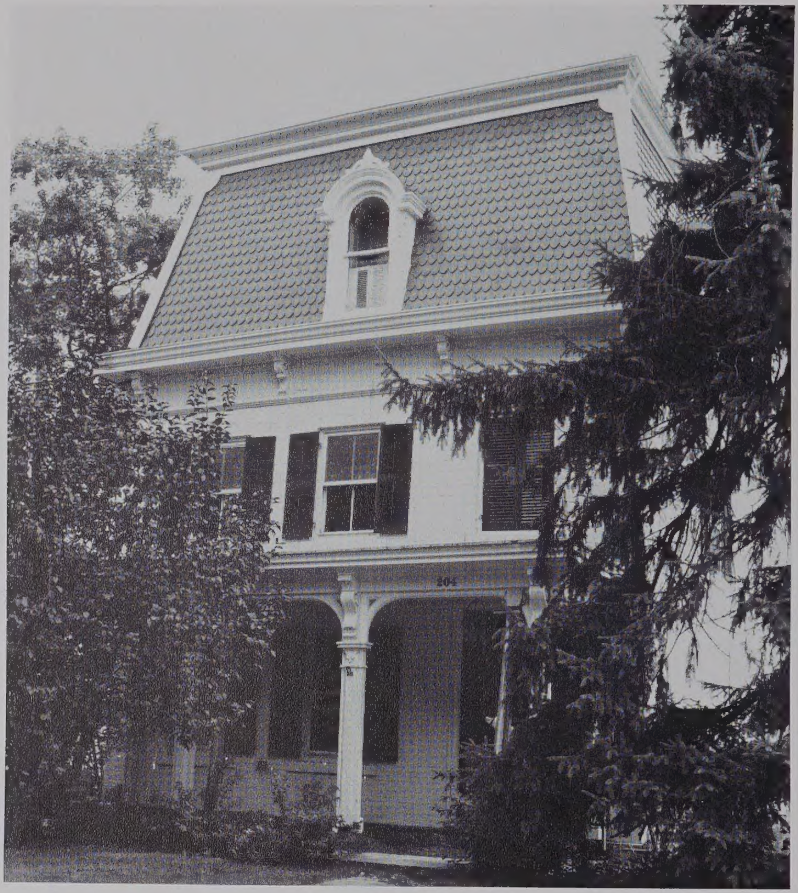


Amasa Winslow House and Blacksmith Shop

311 and 315 Cass Street

1838

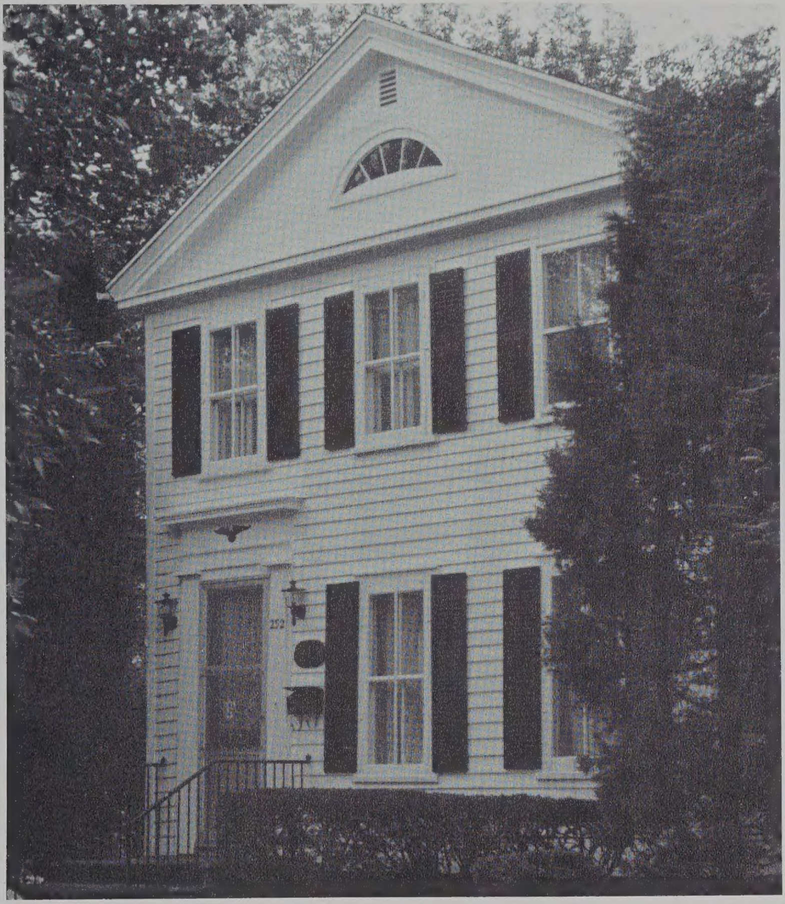
The frame salt box is a common New England attraction. A brick salt box is a rare occurrence, particularly in northwest Ohio. Maumee's brick salt box, features a simple plan, with a rear addition also in brick. The shallow, pitched roof and stone supports over the windows and door are true to the Greek plan. Reputedly built by Amasa Winslow, the small cottage-size house sits immediately adjacent to the blacksmith shop and foundry (later the Pauken Broom Factory) also constructed by Winslow.



Daniel F. Cook House
204 West Dudley Street

c. 1852 (Altered c. 1875)

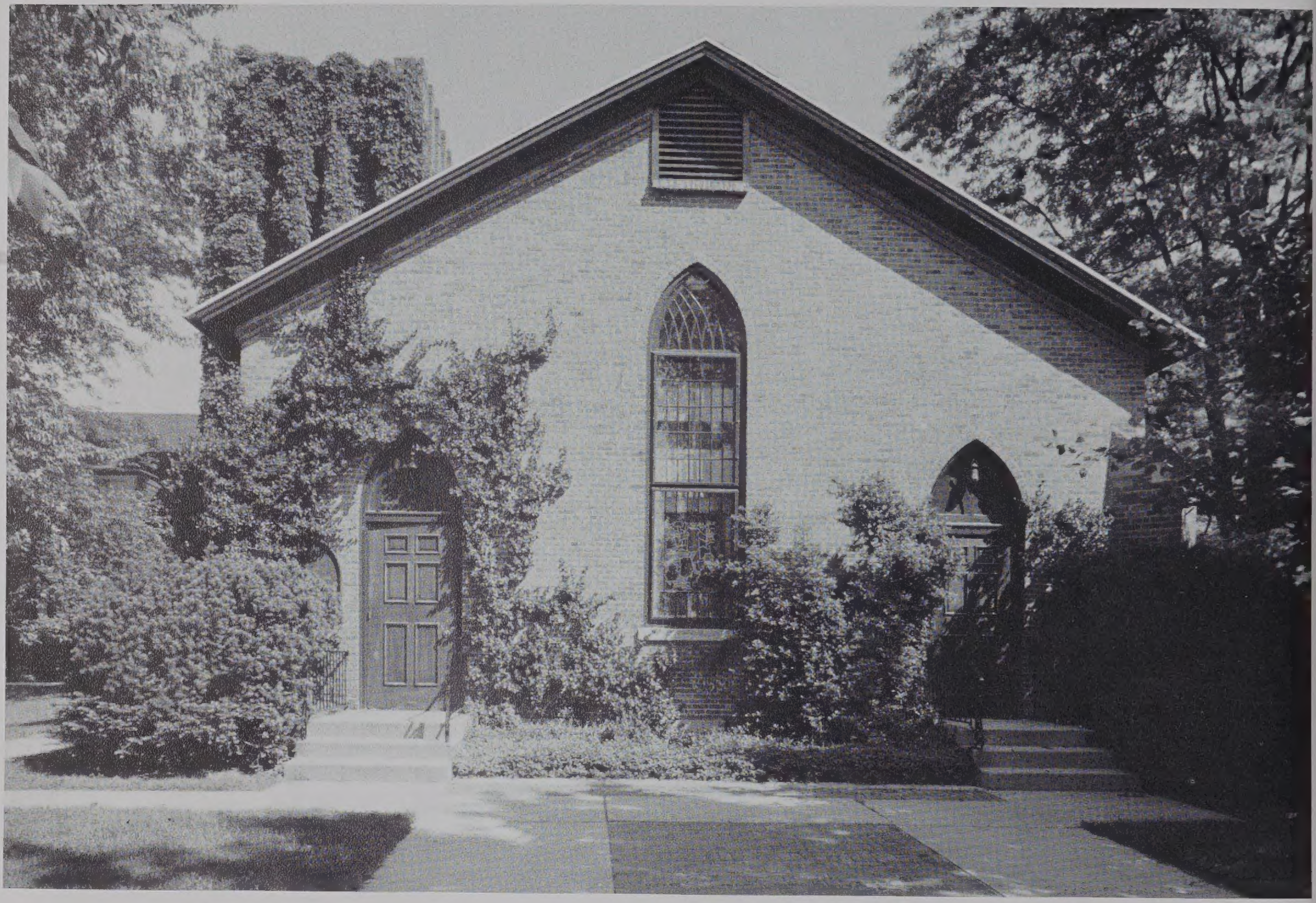
France's Second Empire is represented in Maumee by the home of local attorney Daniel F. Cook, son of Daniel Cook. Cook attended Harvard, coming here in 1835. He was one of twelve original Maumee council members in 1838, served as mayor of Maumee, as a Lucas County Commissioner, and later tried cases before the Supreme Court. Round, arched dormers penetrate the steep mansard roof of his home. Its porch is Italianate, with large, detailed brackets and heavy ornamentation. This home was most likely altered in the 1870s to reflect the then popular French Empire styling.



Spangler House
232 East Wayne Street

1837

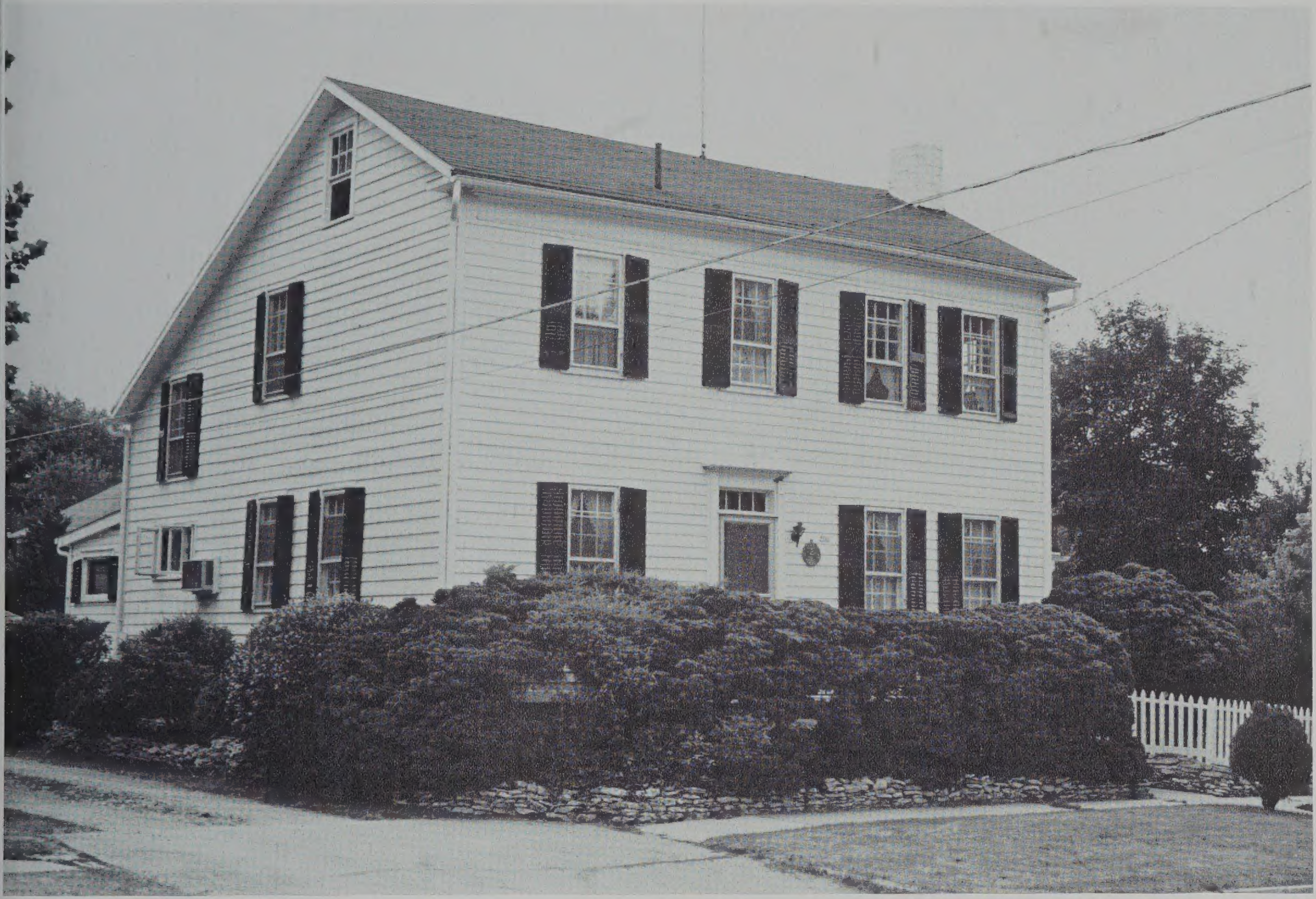
Long known as the Spangler home, this large white frame house represents an arresting transition between the Federal and Greek Revival styles: the large pedimented front gable and Temple style facade suggest the Grecian Revival; its semi-elliptical quarter moon fanlight is reminiscent of the earlier Federal period. A high, horizontal cornice over the front doorway complements the simple exterior styling. Bark encrusted logs, still supporting as main members, attest to the early date of construction.



St. Paul's
Episcopal Church
310 Elizabeth Street

1841

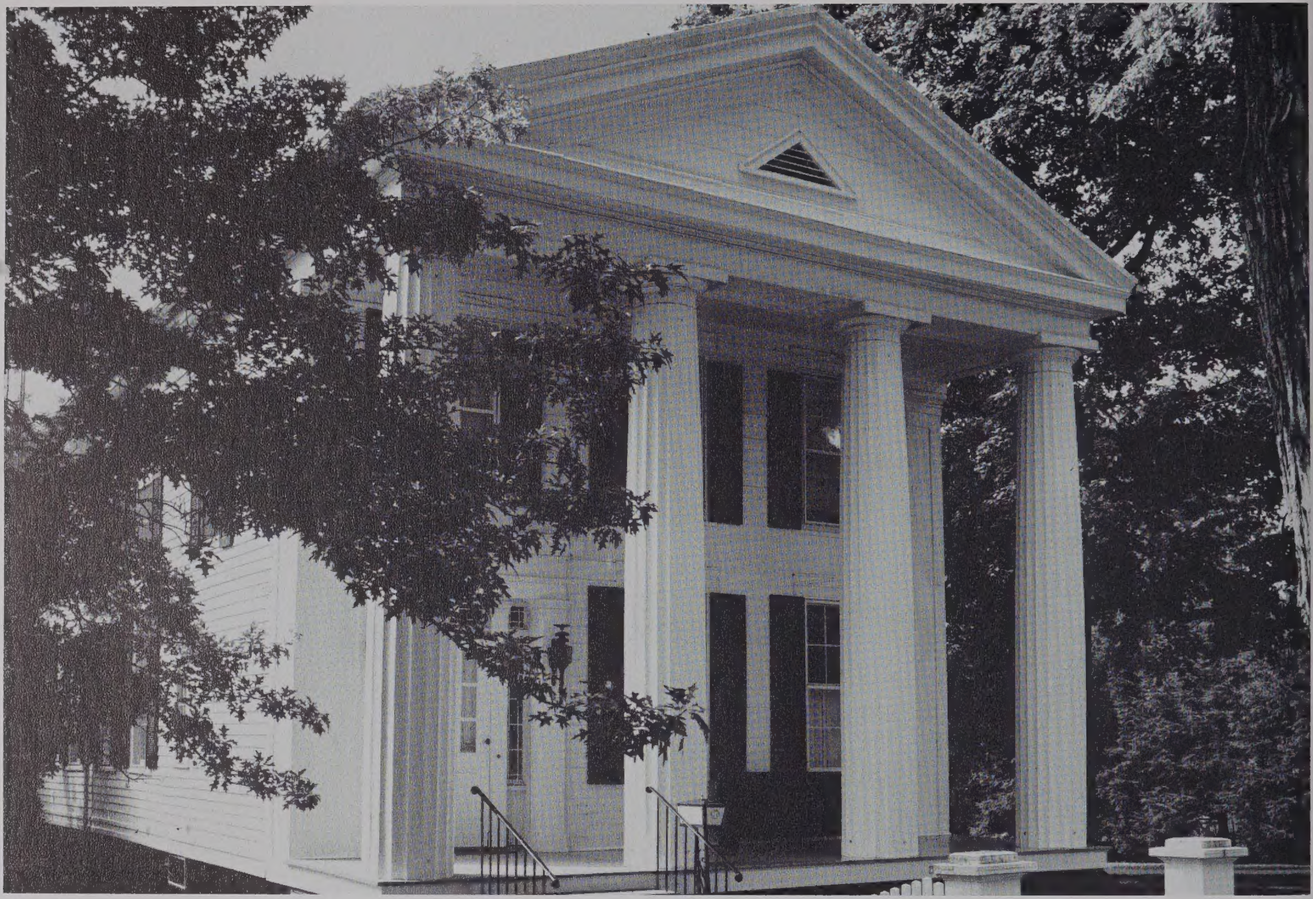
Saint Paul's is one of Ohio's earliest Gothic Revival structures. Its delicate detailing and rambling architectural form are intentionally reminiscent of the English country church. Its original structure, located at the intersection of Elizabeth and East Wayne Streets, was a simple rectangular building. A low masonry tower over the early church proved to be too heavy for the wooden superstructure and was later removed. Many additions and enlargements over the years include stepped masonry buttresses, probably around the turn of the century, to aid the relaxing wooden trusses. In 1938, local architect George Rheinfrank designed a square brick bell tower over one of the small connecting structures. This tower adds a massive vertical element to the overall horizontal complex. Slender, pointed, arched doorways flanking a delicate, central arched window now invite entry to the church. Judge James Wolcott donated the land for the original church to the Episcopal community of Maumee. Original bricks for its construction were fired in Perrysburg and ferried across the river.



Daniel Cook House
208 Elizabeth Street

c. 1834

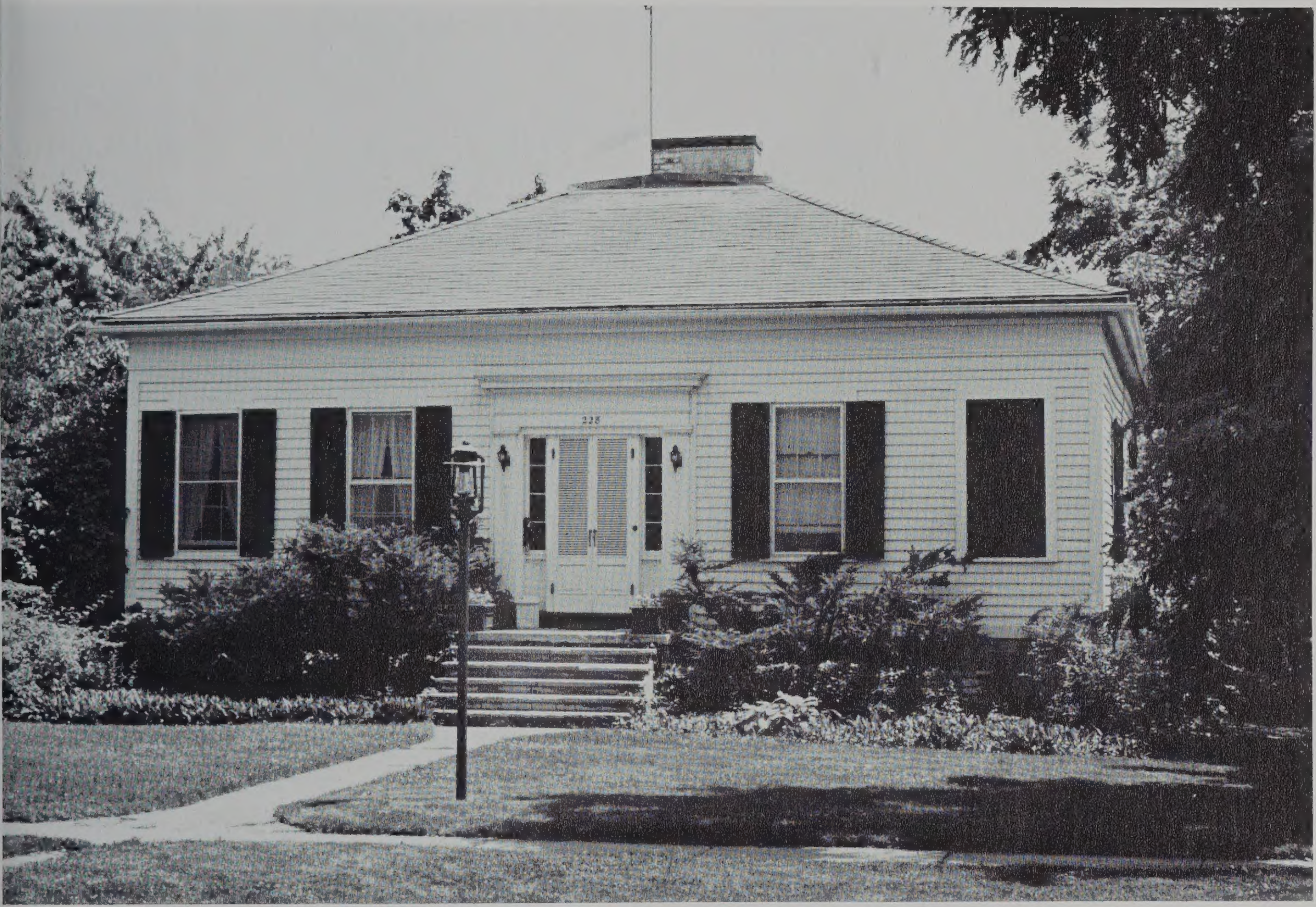
Physician Daniel Cook moved here from Waterville, Maine, in 1833 or 1834, and this large white frame salt box, reminiscent of a hardy New England heritage, became the home of the noted area family. A simple transom light and cornice above the front door are the only interruptions in the clean, uncluttered appearance of this early residence.



House of Four Pillars
322 East Broadway

1835

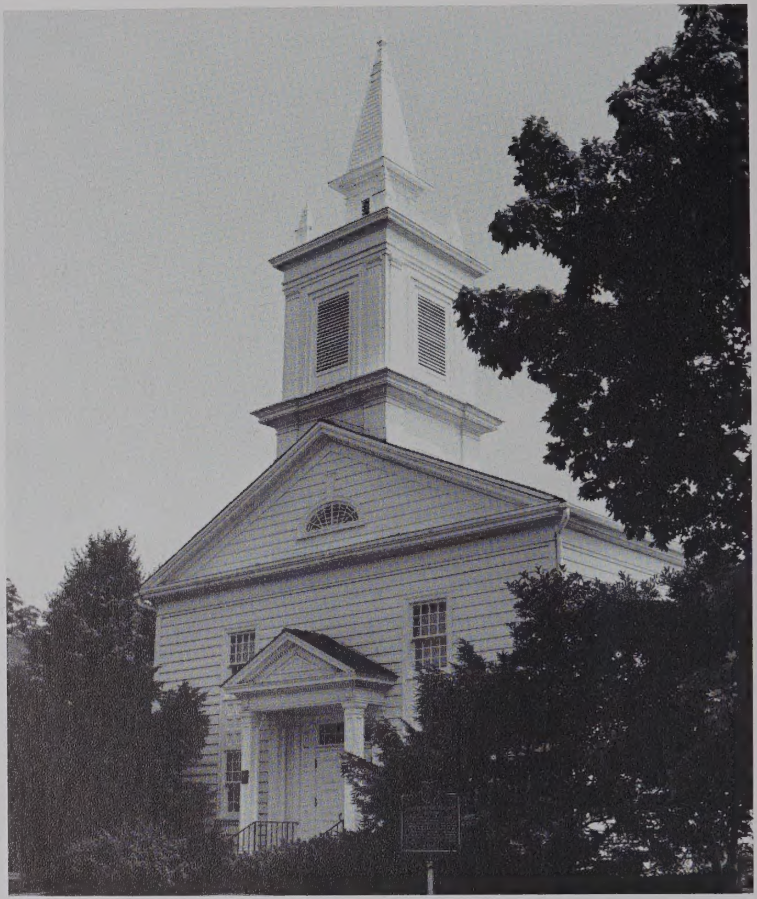
Four massive pillars rise to a pedimented extension of the shallow pitched roof and broad pilasters grace the front corners of this house. The front door and windows also are in the Temple style of Greek Revival architecture. The front columns, however, did not become a part of the structure until 1844. A touring column maker is believed to have added the columns shortly after creating similar elements for the nearby Lucas County Courthouse, on River Road, where the Maumee Public Library stands. In addition to Theodore Dreiser and writers Maude and Arthur Henry, Maumee's historic House of Four Pillars also was home to General James B. Steedman, hero of the Union battles at Chickamauga and Nashville. Operation as an important stop along the "Underground Railroad" adds to its romantic history. Tunnels running from the back of the house to the riverbank have been filled in for safety by recent residents, but slaves once climbed shivering from the waters of the Maumee to the warmth and safety of the basement through those tunnels. Remnants of their structure can still be seen in the overgrown gullies at the river's edge. Over the years, numerous additions have been made to the house. Rear and side extensions, a porch, and sun rooms have been added as various owner's needs changed.



Peck Griswold House
228 East Broadway

c. 1840

Maumee's Griswold House represents an interesting variation in Greek Revival styling. The home, essentially square in plan, is single story, with a capped or truncated hip roof and center chimney. The Greek entry is centered between two pair of symmetrical windows, presenting an unusual five-bay front. A wide fascia surrounds the entire home below the roof line, and a single large room just under the roof acts as a second story. The residence was originally occupied by Mr. Griswold, owner and operator of one of Maumee's early general stores. During the 1950s, noted architect John N. Richards made some interior changes and restored the front door while occupying the house.

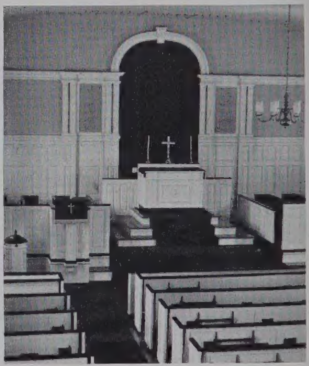


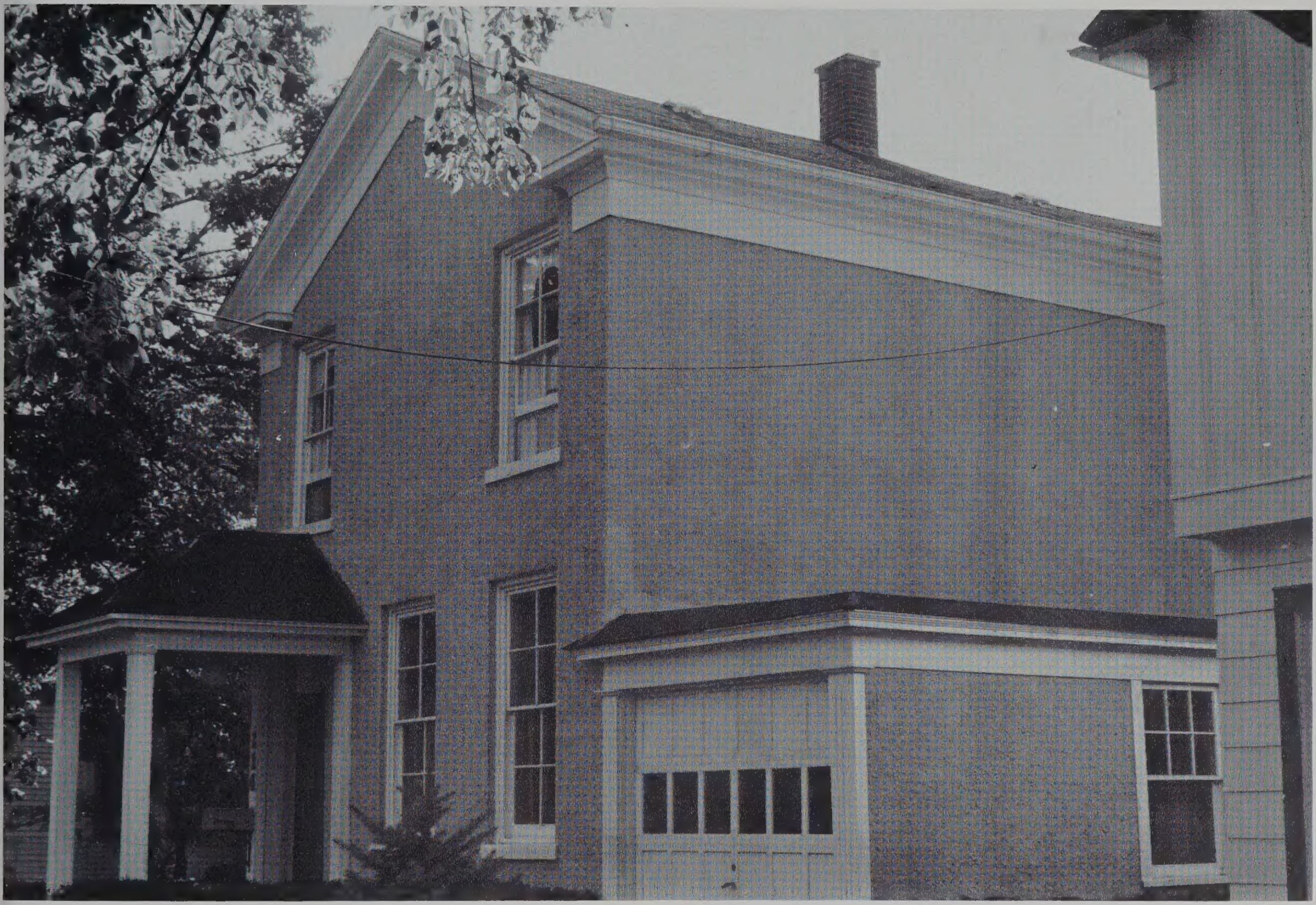
First Presbyterian Church of Maumee

200 East Broadway

1837

Services held in the homes of its members as early as 1820 make Maumee's First Presbyterian the oldest organized church in the Maumee Valley. Construction of the church was anticipated by the city fathers, as two lots, now forming the corner of East Broadway and Gibbs Street, were set aside for religious purposes when Maumee City was laid out in 1817. Features from the earlier Federal period freely mix with the Greek in the simple Revival-style chapel. The pedimented portico covering the front entrance is from the Greek. The keystoned fan light, delicate spire, and tall, narrow windows are essentially Federal. Federal overtones and matching pilastered appearance form part of the equally simple interior. Framing took place with hand-cut timbers and handmade nails. ''Holiness unto the Lord'' is the inscription carried on the original bell, cast in Albany in 1835. A complete restoration of the church was undertaken by prominent Toledo architect David L. Stine in 1923, and later additions have been made at the side and rear of the chapel.

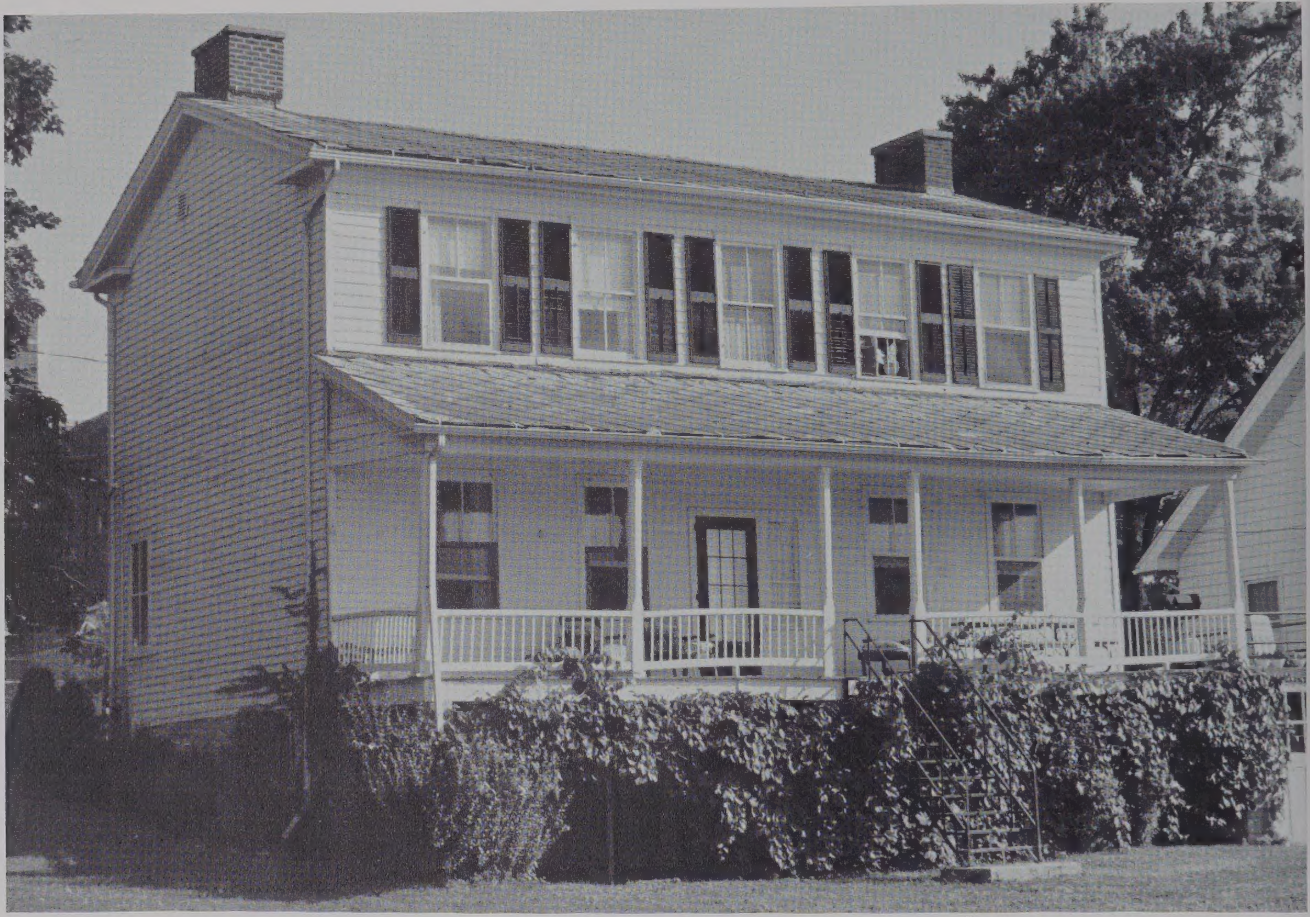




Isaac Hull House and Store
114 East Harrison Street

c. 1835

Located just above the former Miami and Erie Canal, where the Maumee widens, stands one of Maumee's earliest mercantile concerns and, possibly, the earliest area store extant. Isaac Hull lived above and worked in the store at the rear on the lower level where the ground slopes down to the old canal. The western frieze board of Hull's residence is still lettered, "Isaac Hull's New Store." The Hull family was one of Maumee's most historic. Their store, though now stuccoed, retains its classic Greek Revival appearance; shallow gables and broad frieze boards are hallmarks of this styling. Window sills are stone, and the walls of the home are four bricks thick. Black walnut timbers in beams and floorboards still support the structure.

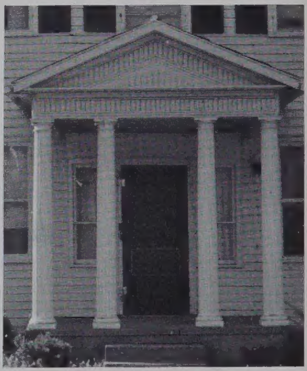


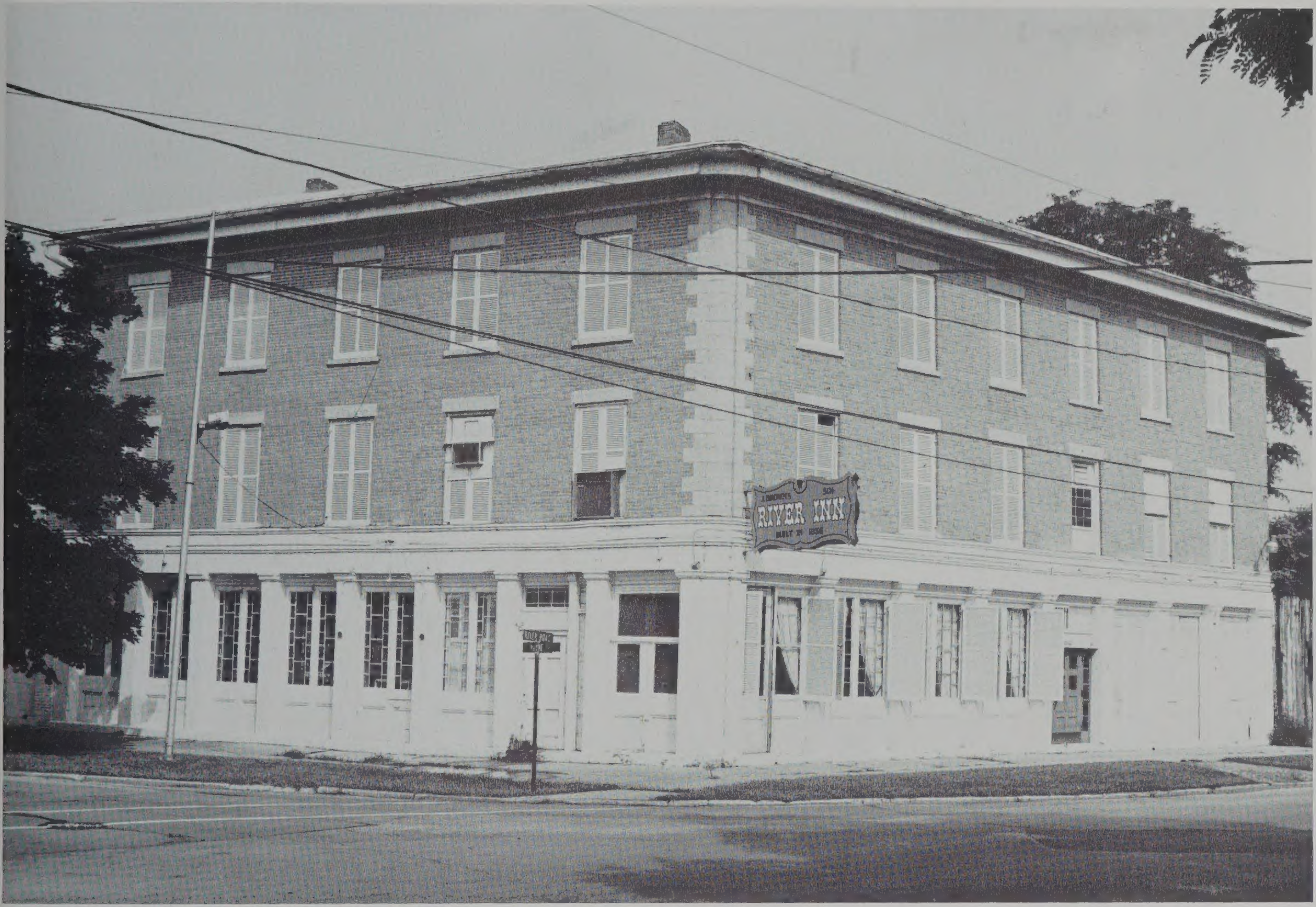
Robert Forsyth House
106 East Harrison Street

c. 1825

Robert Forsyth was one of the first area residents to erect a full frame house, building his large, originally lap-sided home some time in the mid 1820s. The Greek Revival style rules, though retrospectives of earlier influences are visible.

The broad overhanging porch at the rear currently covers the facade which once overlooked the bustling commerce of the Miami and Erie Canal. Forsyth was the first mayor of Maumee and the partner of General John E. Hunt in one of the community's earliest stores.



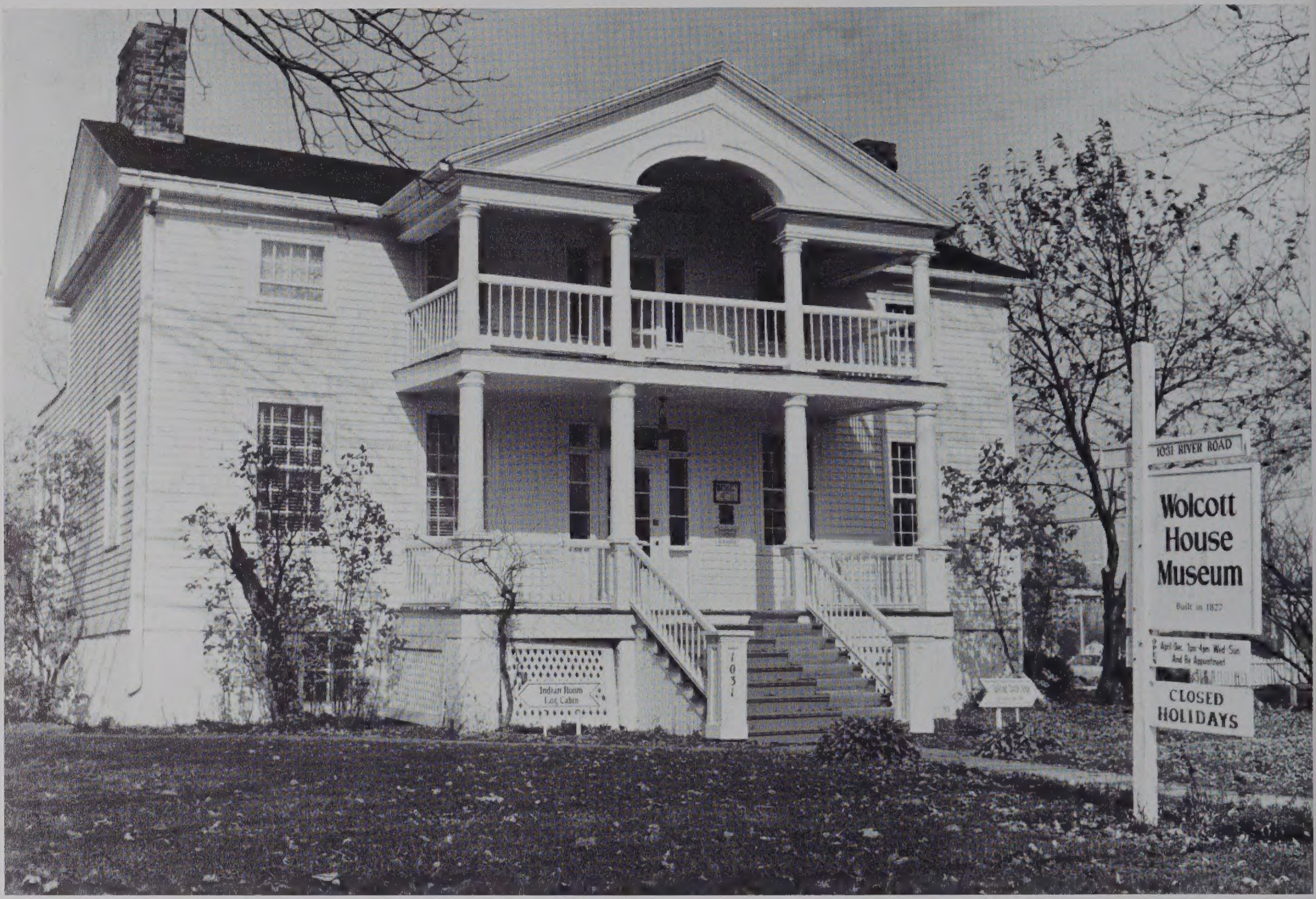


Over the years, it has been known as J. Brown's River Inn, Governor's Inn, the Old Plantation, the Langley Inn, the Seurin Hotel, the Bismark, the Schieley House, the Eagle, and the Neeley House. But before a succession of restaurant enterprises, it was known simply as Maumee's Commercial Building. Built by Levi Beebe, the building originally housed various stores, a bank, and a post office. Multiple entries still can be seen along the lower floor. Nestled in the corner now formed by River Road and East Wayne Street, the building's occupants enjoyed an ideal commercial location near stage, river, and canal traffic. Square stone columns support the lower floor; brick and limestone are mixed on the upper stories.

Public hospitality has been offered within its first two floors since the days it served as one of the area's earliest stage coach stops, with a ballroom located on the third floor. One other inn of this type exists in Ohio—the Golden Lamb in Lebanon which was also built in in the 1830s.

Commercial Building
301 River Road

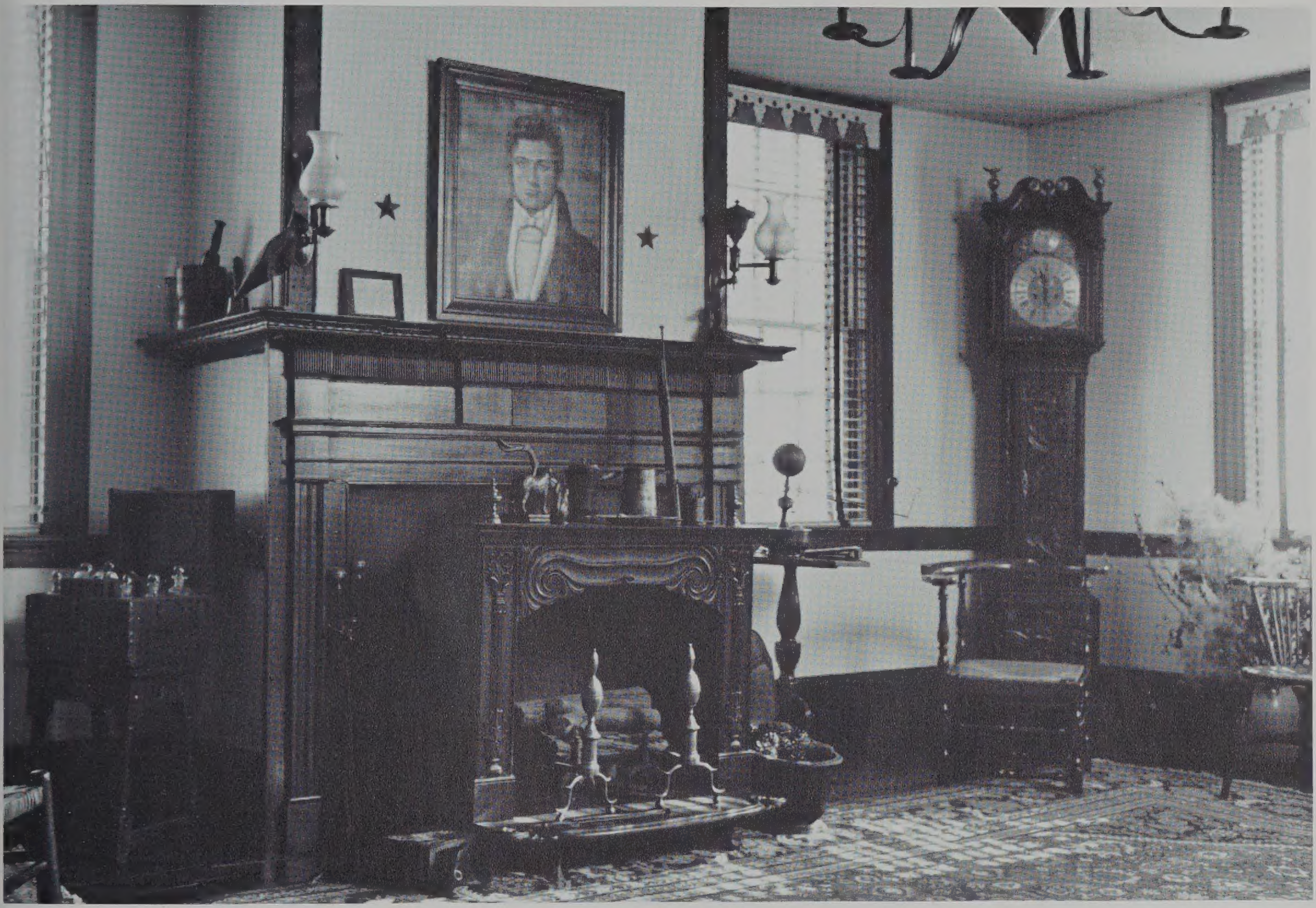
1836



Wolcott House
1031 River Road

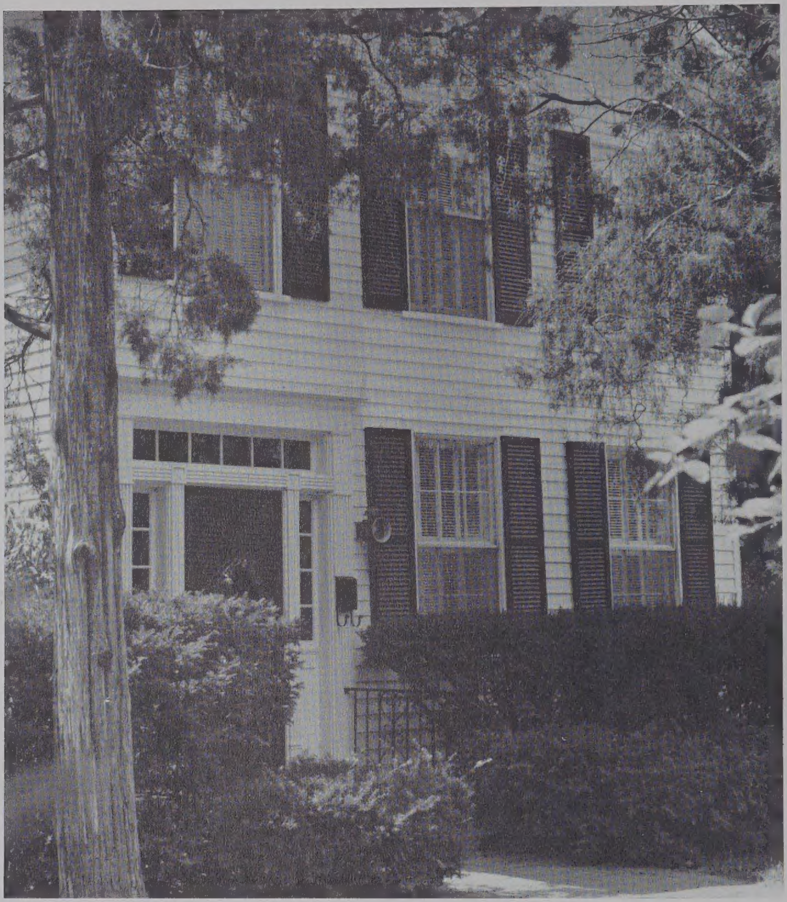
1827

This delicate mansion is one of the area's finest examples of Federal architecture. Built of handhewn walnut logs, lap sided, and plastered inside, the two-story structure features a characteristic Federal center hall plan, a ridge roof running parallel to the street, and a pedimented extension sheltering the two-storied portico. Balustrades surround the portico at both levels. Interrupting the central pediment is an elliptical arched opening and simulated keystone, typical of the Federal period. Inside, the Wolcott House features a graceful winding staircase leading to upstairs bedrooms. Parlors on each side of the hall are adorned by walnut woodwork. One parlor was used as Judge Wolcott's office; from here he conducted his business and legal matters. A craned hearth and outside entrance are part of the large basement level, which was at one time never locked, providing comfort and warmth for any wandering Indians. Judge James Wolcott immigrated here from western Connecticut and must have used the more prominent residences of his native area as inspiration for his mansion.



He served as Lucas County judge, a member of the council of Maumee City, and at one time as mayor of Maumee. He was active in shipbuilding and local commerce. His home was constructed in honor of his bride, Mary Wells, granddaughter of the great Chief Little Turtle, who negotiated the treaties of Greenville and Fort Wayne. The Wolcott house remained in the family until the 1950s; it is now maintained as a museum administered by the Maumee Valley Historical Society, and is open to the public.

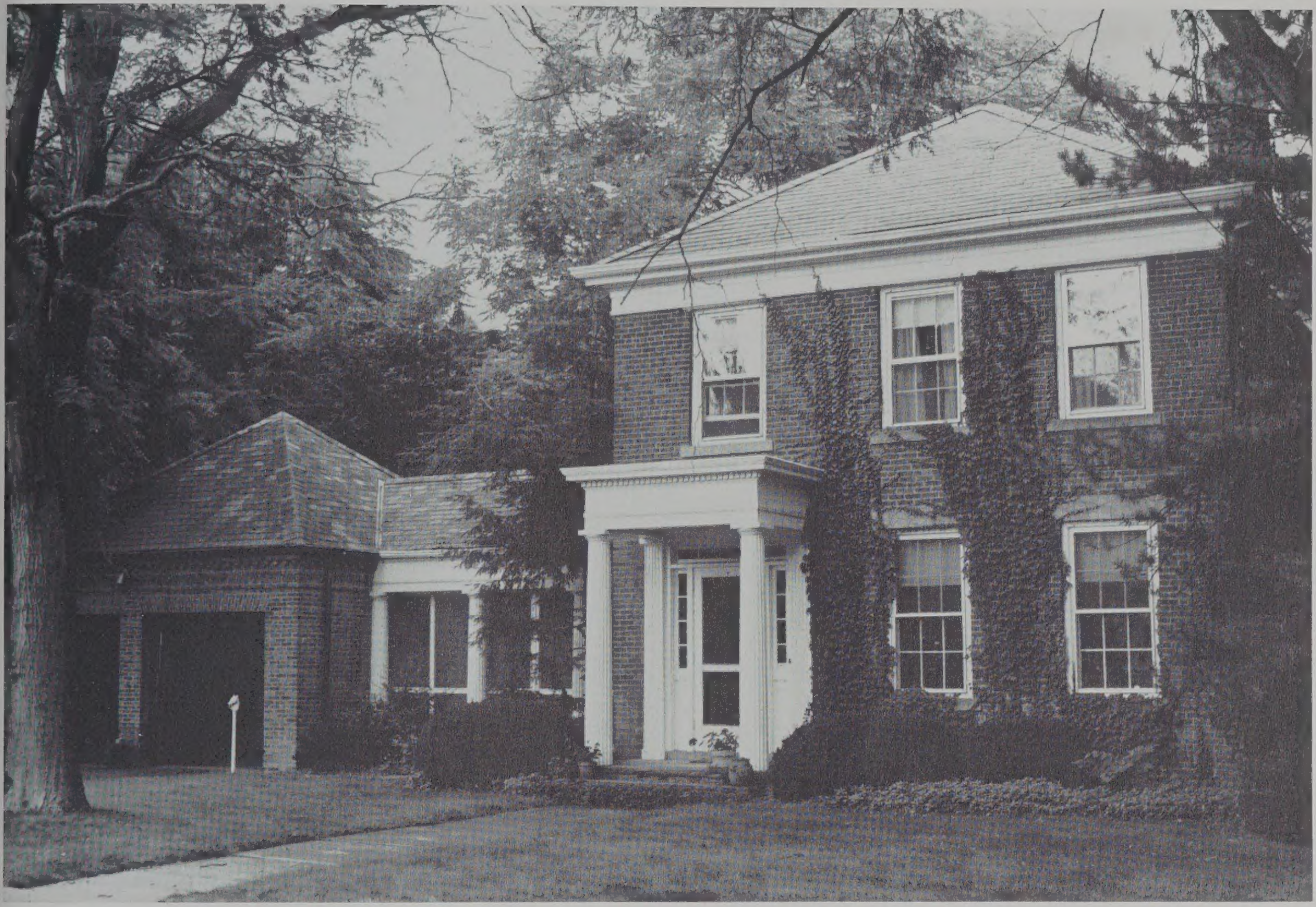
The Wolcott House has been designated as a National Society of Colonial Dames in the State of Ohio House.



James Knaggs House
1308 River Road

1836

James W. Knaggs was the son of local Indian agent Whitmore Knaggs. Local cultural, social, and political activity once centered in his walnut-frame home of the Greek Revival style. His mother was French and active in area as well as national political affairs. Knaggs ran his family's farms and shipping trades; when the river is particularly low, the ruins of his family docks are still visible along the banks of the Maumee. Now completely restored to its original Grecian styling, the Knaggs house looks much as it did decades ago.

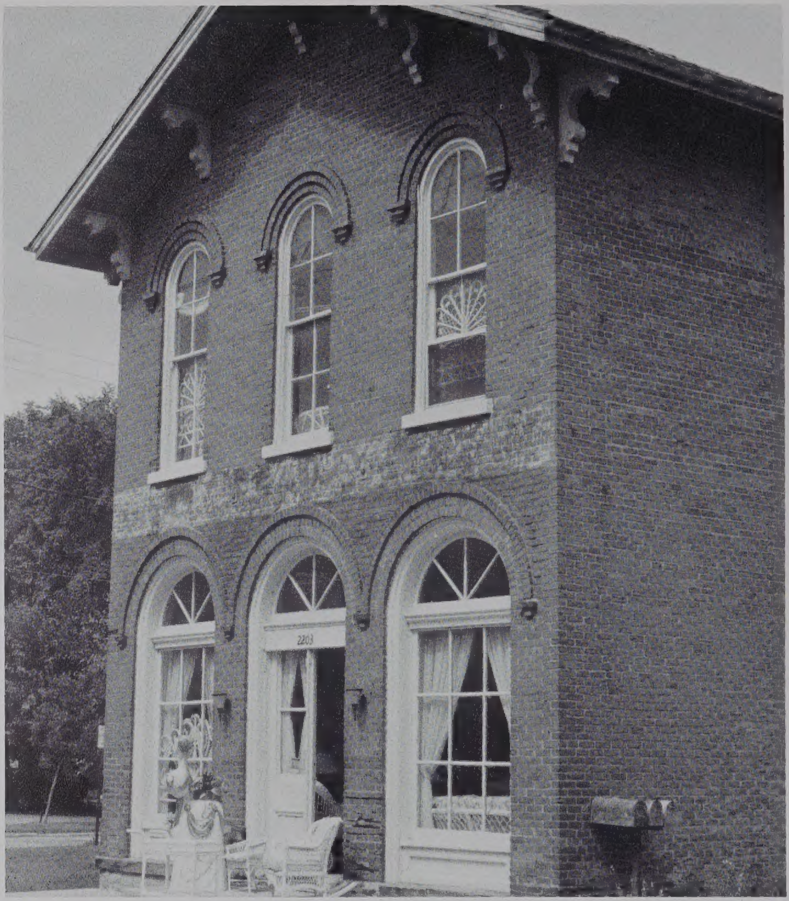


Fairchild House
618 Pierce Drive

c. 1830

The early history of this house is unclear. It is a brick townhouse, built no earlier than 1820 and probably no later than 1830. Its style is Greek Revival. Two beautifully-formed Greek pillars support a miniature portico and shelter an attractive Greek entryway. The portico, a later addition, reflects the original style.

Restoration, carried out by long-time owners, the late Lawrence Linnards, has included the authentic Greek entrance, with its side and toplights. A breezeway, added to the house, uses pillars styled to match the entry. Located between the old Coach Road (now River Road) and the river, the house is adjacent to the site of Fort Miamis and may have been an early customs house. The home has historically been associated with the Fairchild family.

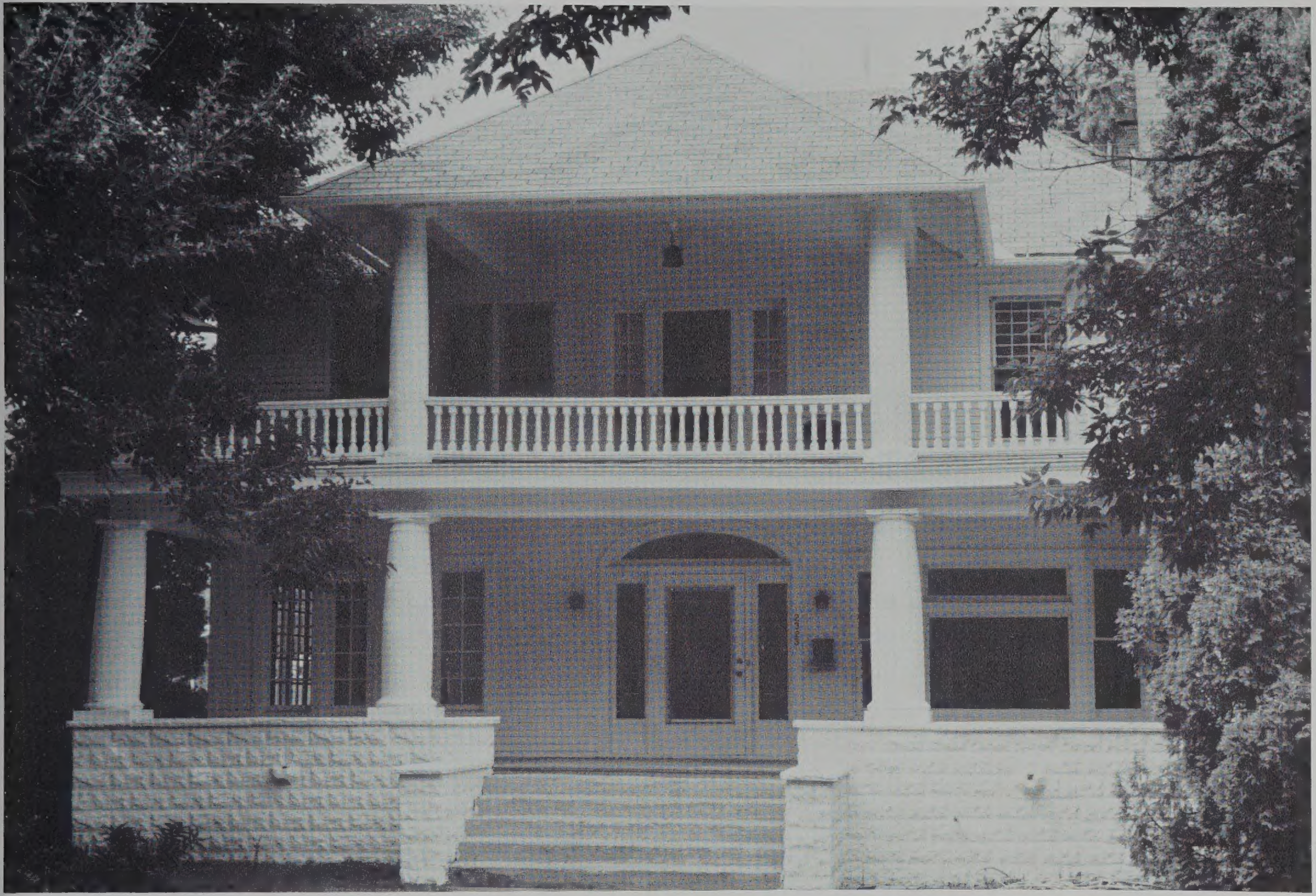


Ludlow Grocery
2203 River Road

c. 1865

The old Coach Road was an early and traveled route between Maumee and Toledo. This two-story building, its red bricks now weathered with age, became an important stop along the route. Then known as Ludlow's Grocery and Beverage Store, it came into the Ludlow family about 1872. At the front portion of the building was a grocery store; the rear housed a bar, a particular favorite of canal boatmen. Over both enterprises lay a large dance hall.

The round, arched appearance marks the building as primarily in early Romanesque commercial styling. The gently sloping roof is supported by large Italianate brackets, and decorative brickwork surrounds the windows on the first and second levels. A veranda may have once covered the lower portion of the front.

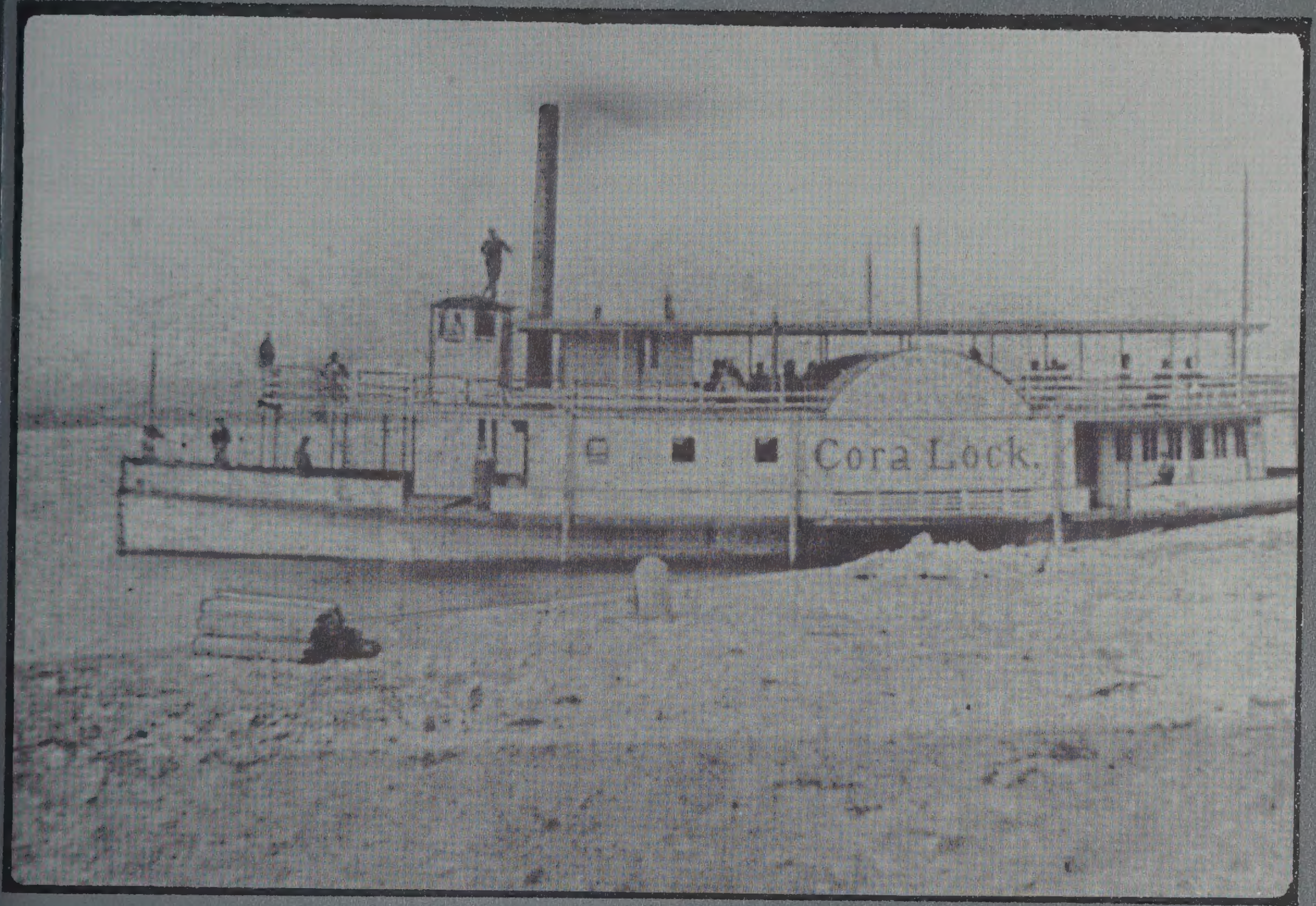


Knaggs House
2323 River Road

1825 (Remodeled 1915)

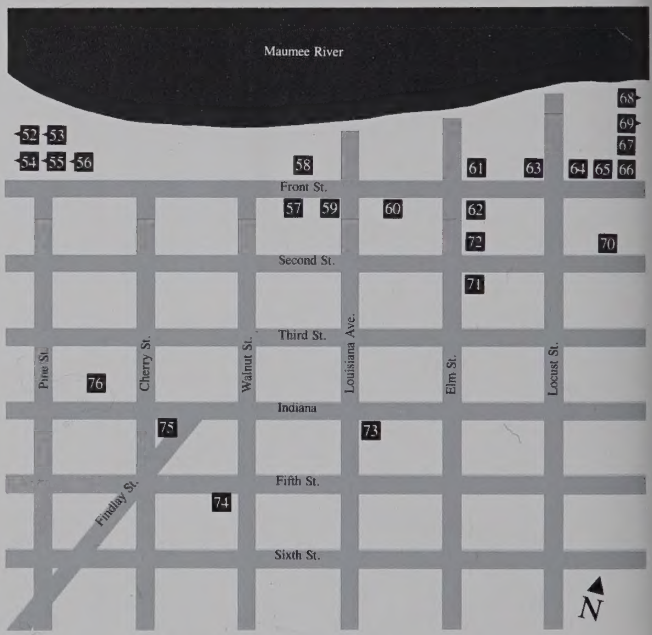
A second Knaggs House, although heavily remodeled and moved in 1915 from its original site (now the Miami Children's Home), still stands as one of the earliest reminders of Maumee Valley history. Built by pioneer Whitmore Knaggs for his son George in 1825, the home is constructed of hand-pegged oak and walnut beams. It stands on land granted by the Indians to Whitmore Knaggs, who was born near Fort Miamis in 1760. Reportedly visited by French Royalty, as well as dozens of other distinguished guests, the house remained in the Knaggs family until 1929 when it was converted to a convalescent home—a use it enjoyed until only recently. The entire exterior appears to have been reworked in 1915, although the double-galleried porch has historic appeal in its own right.

PERRYSBURG. NEW ORLEANS OF THE NORTH.



Sidewheeler Cora Lock.
Built in 1868 for Perrysburg
Captain L.C. Locke.

Perrysburg, named for Commodore Oliver Hazard Perry, hero of the War of 1812, was born of a river town with an equally famous namesake, Orleans. Orleans was the first name of the land around and below Fort Meigs on the southeasterly shores of the Maumee. Founder Amos Spafford, Wood County's first white settler, envisioned his port as one day rivaling the great New Orleans of the South in shipping magnitude. But the town was destroyed in the war with the British, ending Spafford's dream. The following year, in 1816, Spafford led a group of settlers and businessmen in rebuilding their town, on the river banks again but higher to the east. Here, between 1820 and 1840, the little river town became a thriving commercial metropolis, and only Buffalo and Cleveland outranked Perrysburg as a lake port in volume of trade. Businesses dotted the riverfront: brickworks, tanneries, paper, flour, grist and lumber mills, machine shops, and shipyards which turned out schooners, steamboats, and flatboats. Perrysburg, selected county seat of Wood County in 1822, built a fine court house on Front Street just west of Louisiana. The seat was moved to Bowling Green following an election, in 1870. The Perrysburg National Register Historic District includes East and West Front Street between East and West Boundary Streets, parts of East and West Second Street, and the older commercial section of Louisiana Avenue. ■


Maumee River
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Front St.
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62
72
70
Second St.
71
Third St.
Pine St.
76
Cherry St.
Walnut St.
Louisiana Ave.
Elm St.
Locust St.
Indiana
75
73
Fifth St.
Findlay St.
74
Sixth St.
N

52. Fort Meigs
53. Aurora Spafford House
54. Thomas Powell Cottage
55. Jonathan Perrin House
56. John Spink House
57. Exchange Hotel
58. Getz House and Store/ Rheinfrank Hospital
59. Centennial Block
60. H.M. Hoover House
61. St. Rose Catholic Church
62. L. C. Locke House
63. E. C. Lee House

He’s a comin’! He’s a comin’!”

The young boy almost slid off his feet as he rounded the corner of Louisiana and East Front Streets and headed for the center of town. There was still plenty of mud on the clay streets from the recent heavy rains. It was mid-morning, and the town was packed. Jam packed full of people. The crowd came to life as the boy ran by. People stood up. Men and women looked wide-eyed at one another.

The shoreline was clogged with river boats. Large boats and small boats. The *Commodore Perry* had come in from Buffalo. Steamboats carried the names *General Scott, General Wayne, United States, Chesapeake,* and *Lady of the Lake.* People crowded the decks and tops of the boats.

The boy headed down one of the side streets. “He’s a comin’! He’s a comin’!”

From the fashionable white mansion on the northeast corner of Louisiana and Front Streets stepped a select group. People lined the front of the house and covered the lawns and grounds of the delicate estate.

Stepping first from the small covered porch of the mansion was a tall man. He looked straight and unbending. This was the man who had saved the Northwest Territory from the threat of British rule. This was the man who was shortly to become President of the United States. A faint smile played across his thin lips.

The crowds began murmuring excitedly. Cheers could be heard in the distance.

Behind the tall man was John Hollister, one of Perrysburg’s wealthiest merchants. Members of Hollister’s family followed closely behind him, and other local dignitaries brought up the rear flank.

The crowds made way for the carriage brought around for General Harrison’s conveyance.

64. James M. Hall House
65. Caroline Hunt House
66. Henry E. Averill House
67. Averill House
68. Asher Cook House
69. Log Cabin
70. J. A. Hall House
71. First United Presbyterian Church
72. Nathaniel Hanson House
73. Louisiana Avenue School
74. James Hood House
75. Old Wood County Jail
76. John Yeager House

General William Henry Harrison had spent the night in the spacious home of John Hollister, also former mayor of the town. His mansion was in the fashionable Federal style—geometrically placed bay windows, balustrades crowning the roof and upper rooftop tower—altogether a fitting place of repose for the famous General Harrison.

As Harrison mounted the carriage a cheer went up and carried among the tumult like the continuous, reverberating clappings of thunder. Harrison's carriage moved around the circular drive of the Hollister mansion, turned onto Front Street and headed west to the increasing roar.

Occasionally a discernable chant could be heard above the shrill roar: "Tyler, too!" "Tippecanoe!" "We're a drinkin' hard cider, Gen'l!" "Log cabins for all o'us!" "Damn General Proctor and the whole British army!"

There were people everywhere. Young and old. The wealthy and the poor. Male and female, in all imaginable attire. And there was an abundance of uniforms—inactive regiments and well-known, active colors.

The crowd thronged around the carriage as it headed west down Front Street toward the celebration at Fort Meigs. The multitude at the Fort could be seen just ahead. Those who followed the carriage tried to touch the General or just cheered wildly, awed by the presence of the nation's greatest living hero.

When the carriage reached Fort Meigs, a cheer went up which echoed and re-echoed through the valley for a full quarter of an hour—to begin a day of speeches, gaiety and celebration. Estimates of the gathering ranged from 40,000 to upwards of 60,000—the largest political gathering in a single place, at that time, in American history.

The date was June 11, 1840. The following autumn, William Henry Harrison was elected the nation's ninth President.

The sophisticated Federalist mansion of John Hollister was built in 1823. It burned to the ground in 1940. A contemporary French provincial styled home now takes its place on the northeast corner of Louisiana and Front Streets, and all that remains of John Hollister's stores and handsome estate is the circular drive which still turns onto Perrysburg's busiest downtown thoroughfare.■

Samuel Spafford stormed into the main dining room of the Exchange Hotel on Perrysburg's West Front Street. "Where's that blessed bell?" he shouted—his shout loud enough to rattle the bannisters and vibrate the walls throughout the hotel. Guests sprang to their feet. Plates and cookware could be heard dropping in the kitchens.

Samuel Spafford had built the Exchange Hotel in 1823, soon making it the most prominent public house between Buffalo and St. Louis. The bell had been his most prized possession.

He'd journeyed all the way to Detroit City to have it cast, to one of the few foundries anywhere in the Territory. And he'd thrown thirty-six gold dollars, the big Spanish kind, into the melting pot when the foundry reported it didn't have enough metal to finish the bell.

He hung the bell in front of his hotel. It was a focal point for the inviting Federal and Greek style exterior which featured a double-tiered porch covering the entire facade and leaded glass lights surrounding the main entry. The bell had been used to summon guests for meals. Now it was missing.

"Those infernal Indians," Spafford shouted again, bringing his fist down on one of the tables and stomping up the stairs.

Local Indians had thought the bell contained some magical powers. They were constantly sneaking up, gingerly tapping the bell, then swiftly vanishing in the golden reverberations of its clang. Immediately, Spafford would appear with his shotgun, spitting curses and filling the air with buckshot behind the disappearing Indians.

He knew they'd taken it. He raced upstairs to get his gun. Then he was hurrying into town to gather a posse.

Since many of the townspeople felt the same way about the bell as he did, a vengeful group soon assembled. The small band quickly made its way into the dreaded swamplands around the Perrysburg-Port of Orleans area.

Before they had traveled too far into the Black Swamp, they were certain they could hear the unmistakable, though faint, clanging of the bell somewhere up ahead, much deeper in the swamps.

They tracked the sound all that day and well into the night, stopping only for a short while before daybreak—resting to begin their search again.

They tracked that sound, in fact, for three days and three nights. Members of the party often pleaded, "C'mon, Sam'l, let's turn back!"

"Nope," he'd reply, "We'll not turn back without that bell!"

Then the sound of the clanging grew closer; soon, the search party could gain a good bearing on it.

They approached a clearing where the sound of the bell rang loudly and regularly, accompanied by the shrieks of frenzied Indians. The Indians had mounted the bell on one of their ponies and were driving it around in some sort of circular ceremony.

The men broke into the clearing. They recognized the Indians. And the Indians recognized them. Soon, Indians were scurrying off into the brush in all directions.

The search had taken the men all the way to the edges of Upper Sandusky, a distance of almost 50 miles from Perrysburg.

Samuel Spafford returned the bell to his Exchange Hotel where it remained unmolested for the next thirty years—until the Spafford family sold the hotel in 1859.

Samuel Spafford's Exchange Hotel still stands at 140 West Front Street, though drastically changed in appearance. Light pillars and open, airy balusters no longer grace its front.

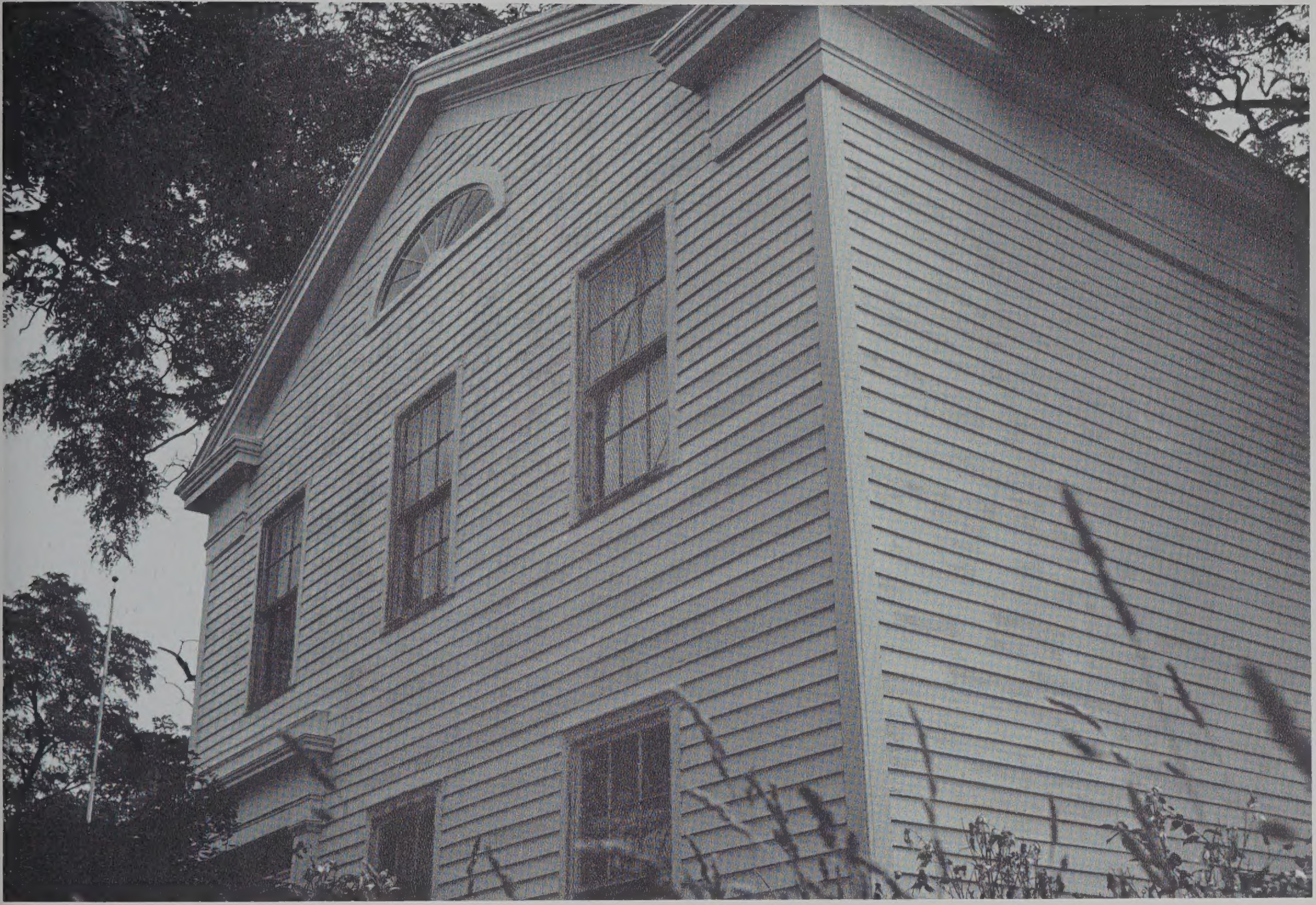
His bell now hangs—secure against anyone who may think it holds some magical powers—at the Way Public Library in Perrysburg.■

Fort Meigs
U.S. 65
at Fort Meigs Road

1813 (Reconstructed 1976)

Built and commanded by General William Henry Harrison, this fort played a decisive role in battles with the British during the War of 1812. Harrison selected as the site for his fort the most prominent bluff overlooking the foot of the rapids and the widening waters of the Maumee. He named it for Return Jonathan Meigs, Ohio Governor at the time of the Fort's construction. The fortification withstood several sieges by the British and Indians and remained Harrison's headquarters throughout the war.

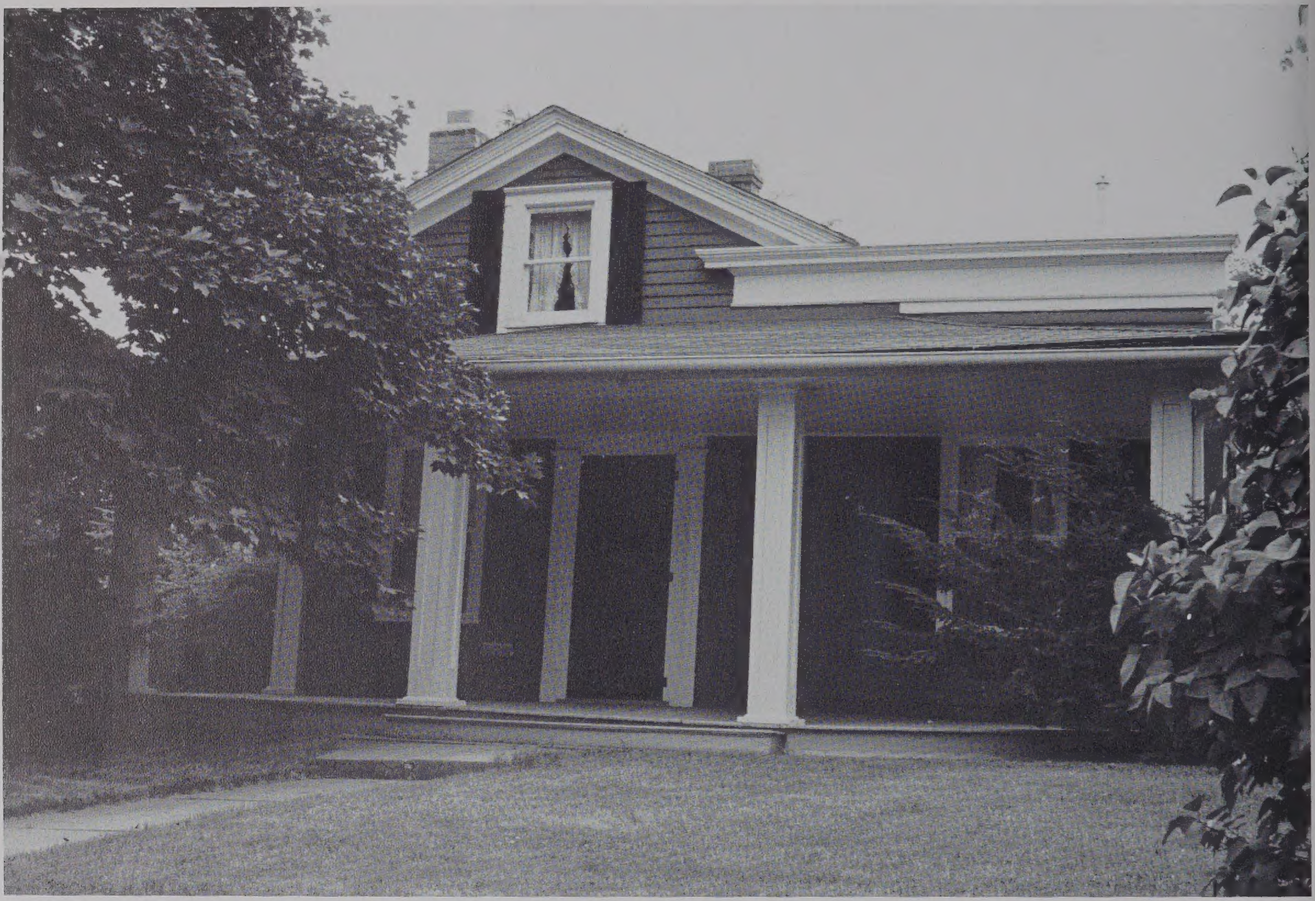
Following the war, the fort was dismantled. The spot, however, continued to be a favorite with tourists and celebrants the year around, as almost all local gatherings of any consequence were held on the site. There are two monuments within the grounds, one an 82-foot high obelisk in memory of the Ohio, Kentucky, Pennsylvania, and Virginia defenders who were killed there, and another constructed by the State of Pennsylvania in honor of their Pittsburgh Blues. Several years ago, reconstruction of the fort began as a project of the Ohio Historical Society. It took ten years, but in 1976 the project was finally completed. Fort Meigs has now been rebuilt in every detail, including reconstruction of all blockhouses on their original footings. It is the largest such reconstructed and enclosed fort in the United States and is maintained as an historic site by the Ohio Historical Society. It is also one of only a few sites in the area designated a National Historic Landmark.



Aurora Spafford House
27338 West River Road

c. 1830

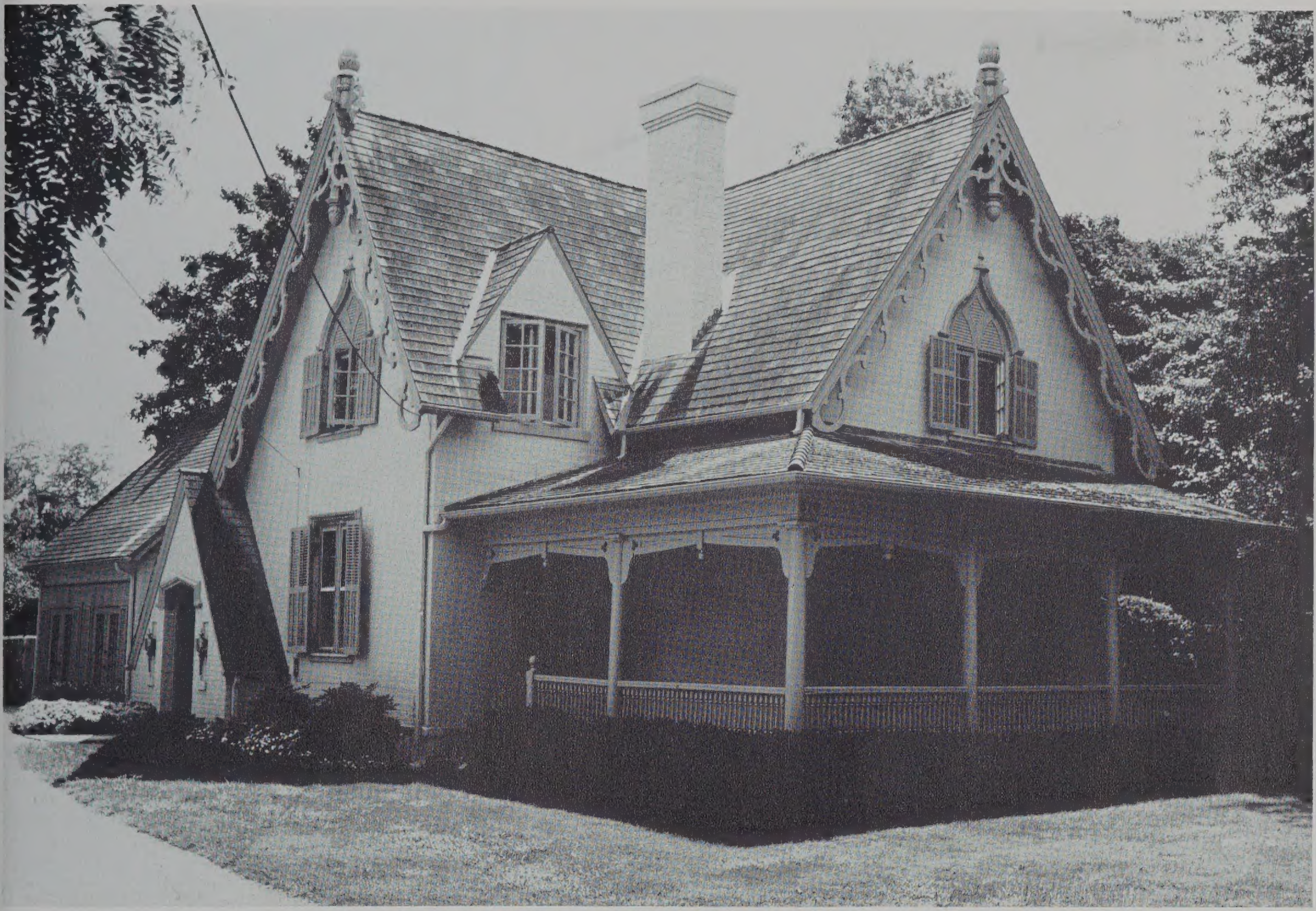
Amos Spafford, Collector for the Ports of Miami and Orleans, gave the town of Perrysburg its name. President James Monroe signed the deed to Spafford's property on the bluffs overlooking the Maumee and the historic settlement of Orleans of the North. A simple Greek Revival farmhouse sits in the midst of that property, built for one of his sons, Aurora, the first Methodist minister within the settlement of Orleans. The two-story house offers a pilastered doorway with geometrically detailed sidelights, roof eave returns, and a delicate semi-elliptical fanlight in the facade gable. Overall, a feeling of classic simplicity pervades the structure.



Thomas Powell Cottage
538 West Front Street

c. 1820 (Front porch removed in Fall, 1983)

This small, Greek Revival Style cottage may be the oldest residence still standing in Perrysburg. Originally the home of Thomas W. Powell, one of Perrysburg's earliest school teachers, the tiny frame home has undergone drastic changes over the years. A front porch has been added and various other additions have been made on virtually all sides. Some of the interior woodwork still preserved, seems almost primitive in nature.

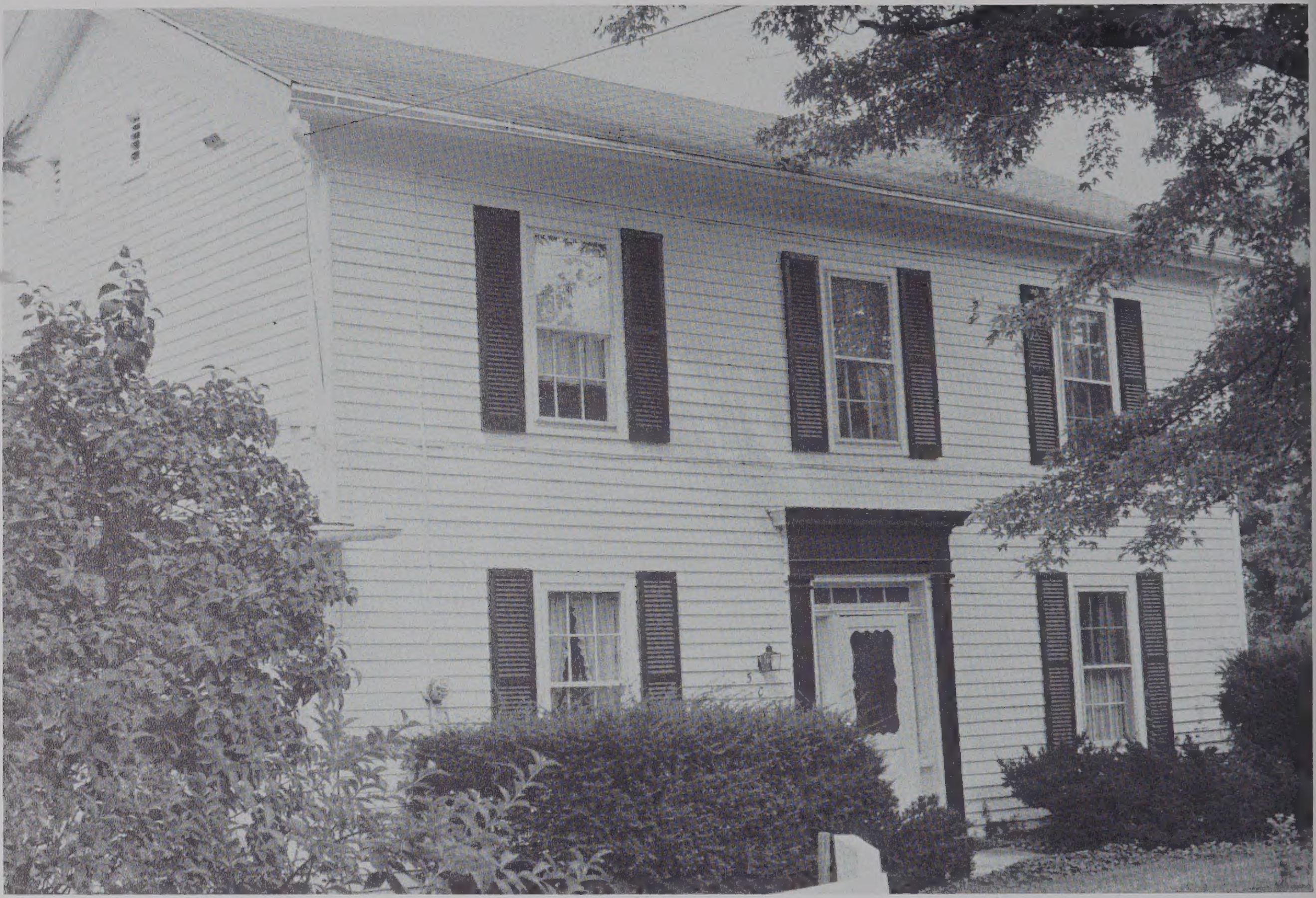


Jonathan Perrin House
510 West Front Street

c. 1850

In 1895, Frank J. Scott wrote of a childhood trip down Front Street toward Fort Meigs: ". . . after passing 'The Exchange' which looked like a very stylish house in those days, . . . Capt. David Wilkinson's home and the Jonathan Perrin place were the two finest places on the road."

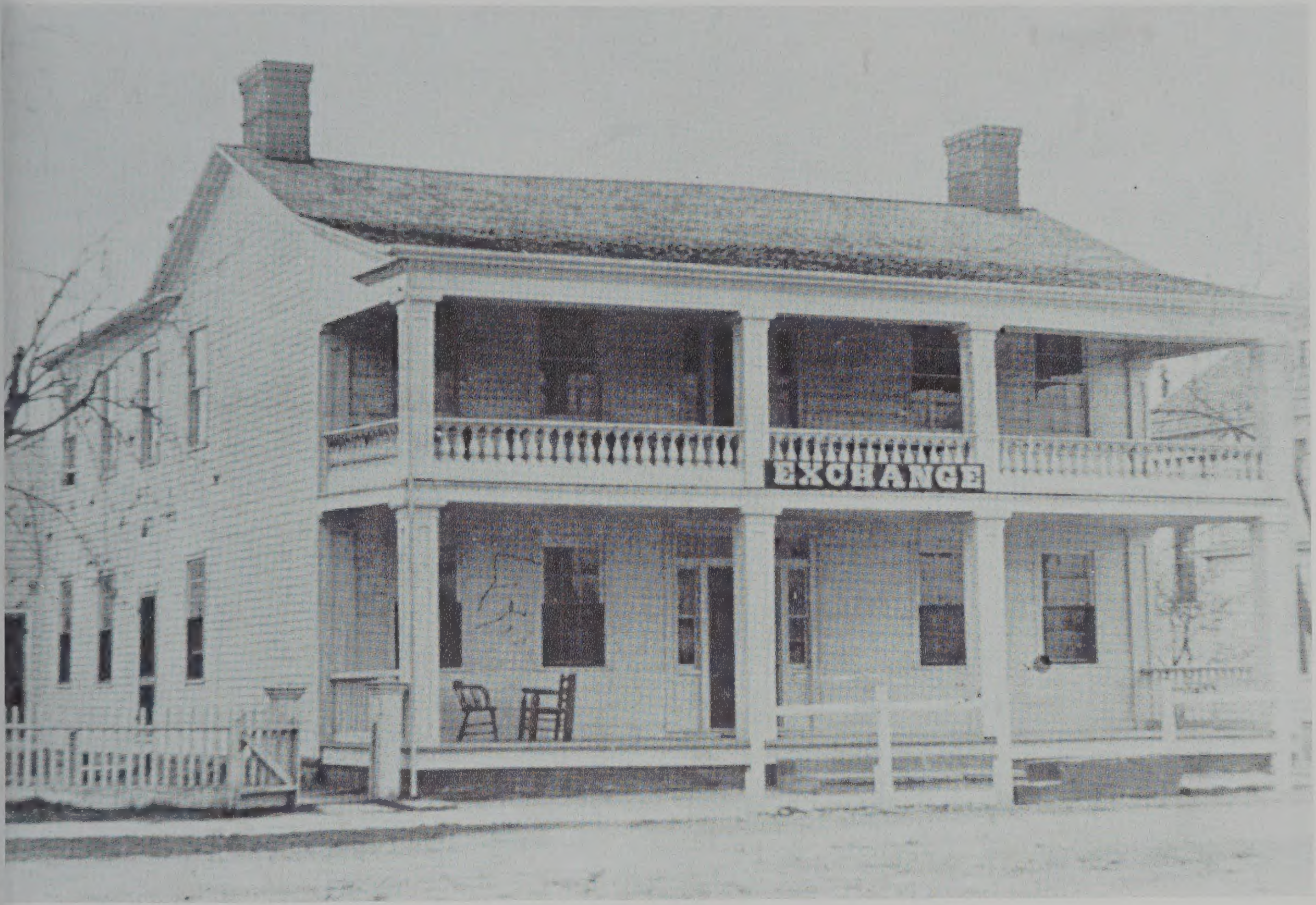
The Exchange Hotel has been drastically altered, and the Wilkinson home has long since burned. The Perrin House, near the end of West Front Street, however, still attracts the viewer's attention. In clear Gothic Revival style, decorative serpentine woodworking covers the eaves at each gable. Steep, pointed gables cover dormers and a small sheltered porch at the side. A large porch wraps around the entire front gable and extends back completely to one side. Ogee arches over upper story windows are interesting decorative features. Jonathan Perrin was a transportation specialist—superintendent of a local stagecoach line, supervisor of construction for various roads and railroads, and eventually superintendent of construction for the Mad River & Lake Erie Railroad. His home is reminiscent of the cottages and villas designed by the popular American architect Andrew Jackson Downing.



John Spink House
503 West Front Street

c. 1830

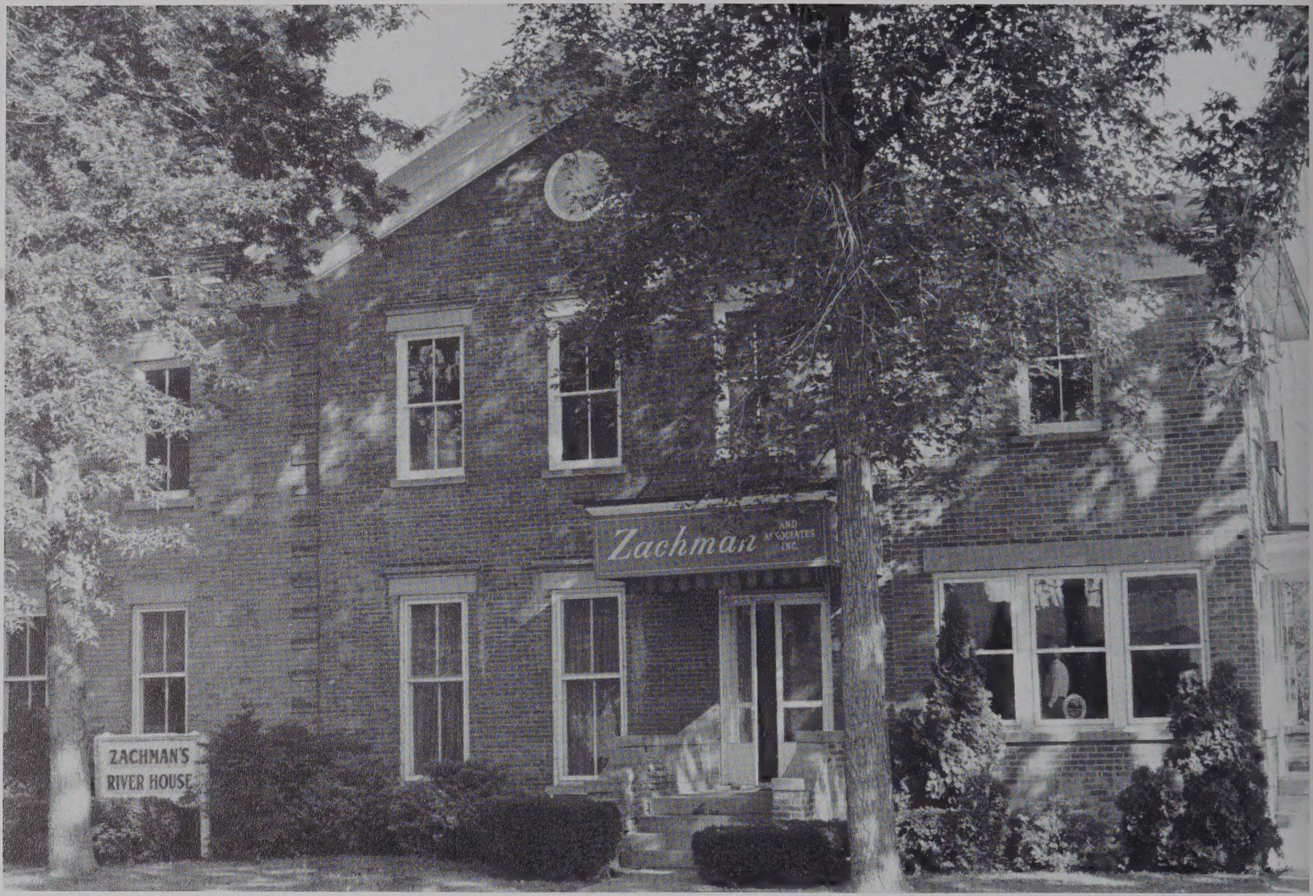
A symmetrical Greek Revival plan marks the design of the Spink House, nestled among mature trees on 'Indian Hill' where Indians camped before the Battle of Fort Meigs. The central doorway, surrounded by multi-paned sidelights and transom and topped by a simple cornice, leads to a center hall with an original walnut stair. The kitchen still occupies the lower level of the structure, as it did originally when the house was constructed on the bluff overlooking the river. John C. Spink was the first mayor of Perrysburg, serving from 1833-35, while residing in this house. The property was purchased by John Hirth in the 1850s, during which time the Perrysburg Hydraulic Canal ran below the house on the flood plain. Hirth operated a tannery along the canal here for many years. In the 1920s the house played host to the Sunnyside Tearoom, which closed at the beginning of the Great Depression.



Exchange Hotel
140 West Front Street

1823 (Remodeled 1907)

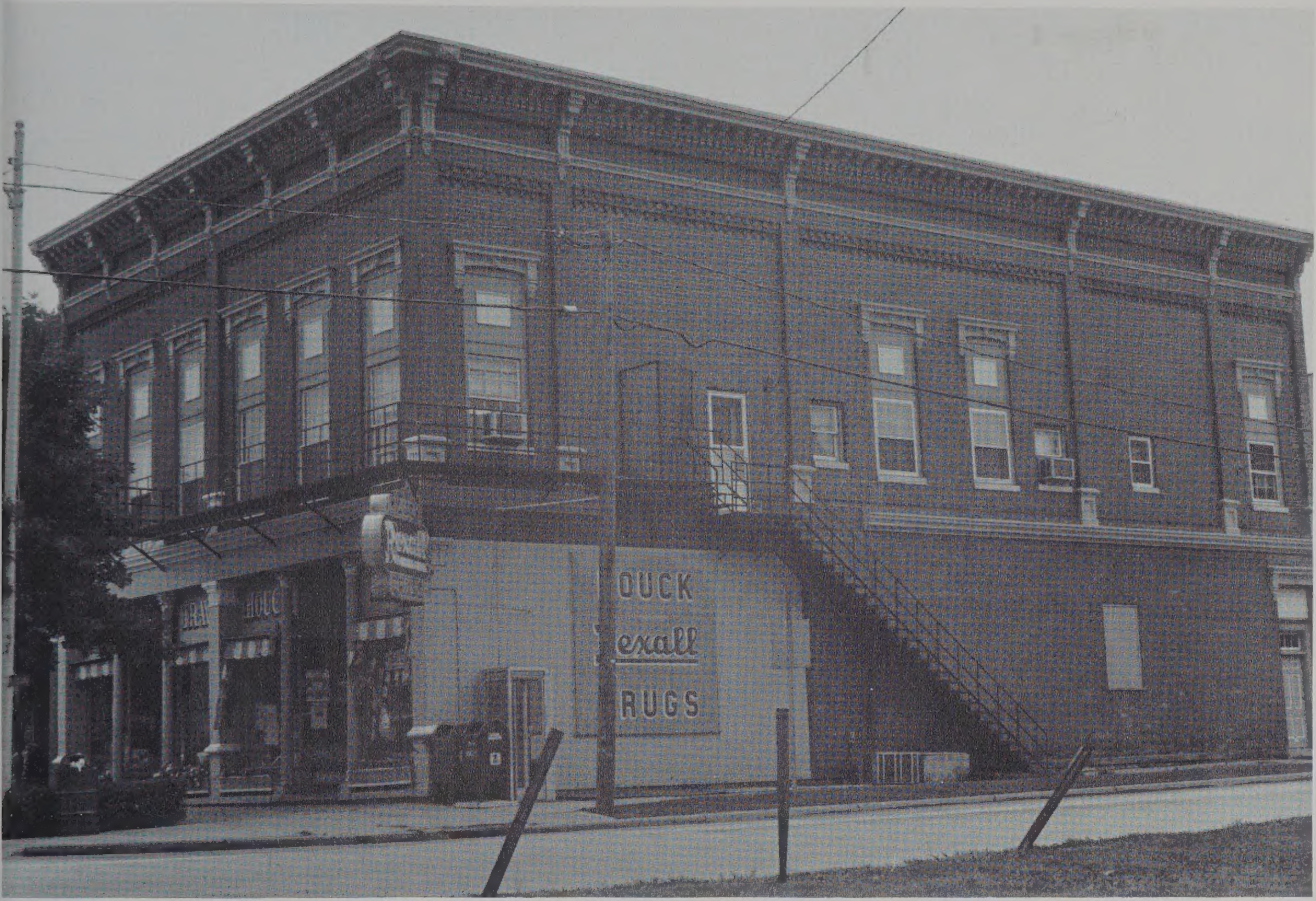
The earliest surviving tavern of our area is Perrysburg's Exchange Hotel, although its facade bears little resemblance to the inviting, public appearance it once carried. The wide, double porch no longer covers the front. Side entries have been added, and a number of exterior additions have been made. Built by Samuel Spafford of walnut logs, it was first covered with rough siding. Then, with the availability of milled lumber, the double-tiered porch was probably added about the same time as the clapboard siding. A number of other northern Ohio inns added their Mt. Vernon-style porches during the same period. Due to the proximity of the old Perrysburg Court House, Spafford's Exchange Hotel was the center of activity for local jurists and lawyers. It is possible that Presidents William Henry Harrison and James K. Polk, General Winfield Scott, and statesman Daniel Webster were among the dignitaries who rested, dined, and slept there.



Getz House and Store/Rheinfrank Hospital
115 West Front Street

c. 1865 (Remodeled 1897)

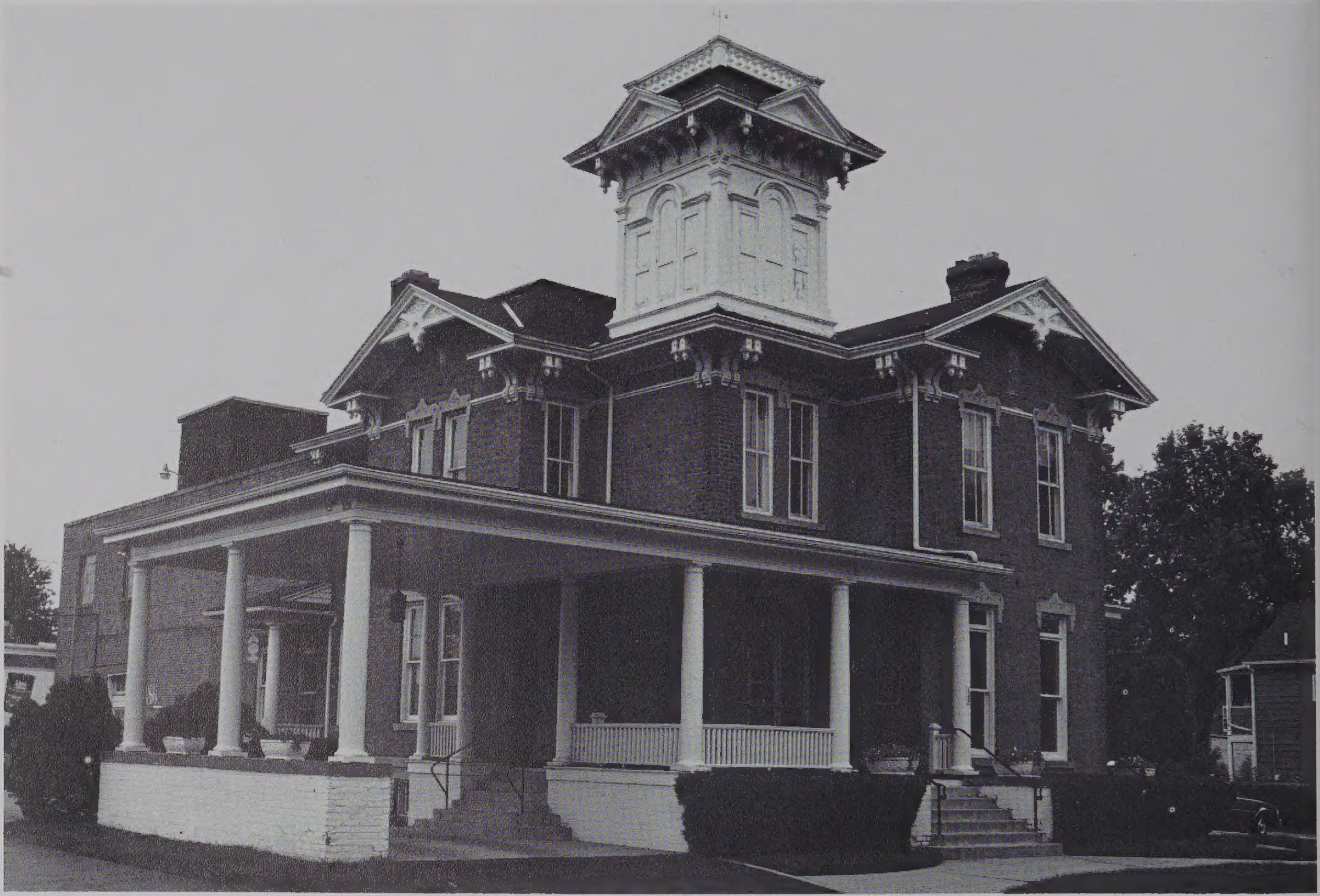
One of the area's first hospitals stood on Front Street, overlooking the shipping docks and warehouses on the Maumee. The building was the former home, grocery store and oyster saloon of Bavarian emigrant George Getz. Brothers John and George Rheinfrank converted the residence in 1897. John was a doctor and George a well-known local architect. Dr. John ran the hospital with his son, Dr. William H. Rheinfrank. Additions are easily discernible by the changes in brickwork on the facade of the brick building; everything west of the three bays in the center represents additions made in 1897. The facility became quickly recognized as one of the nation's leading hospitals for the treatment of goiter and thyroid conditions, and medical treatment continued to be offered there until as late as 1955.



Perrysburg's picturesque Centennial Block still looks much the same as it did in the late 1800s. Slender cast iron columns separating the display windows have been preserved, and a single vertical brick pier divides the nearly square brick building into two separate businesses, as originally intended. Typically Victorian Italianate stonework over the upper story windows is matched in the supporting roof brackets. These brackets are evenly spaced across both street facades. Over the years, the building has housed a number of businesses. Frederick Miller built the block, operating one side as a grocery store and the other as a dry goods store. It became known as drug store corner in 1909, when C. P. Champney opened the first of a succession of pharmaceutical enterprises in the block. Until relatively recently, the interiors of both businesses still retained much of the original detailing—tin ceilings and gaslight outlets. The name Centennial Block comes from the building's dedication during the nation's Centennial Year.

Centennial Block
102 Louisiana Avenue
at West Front Street

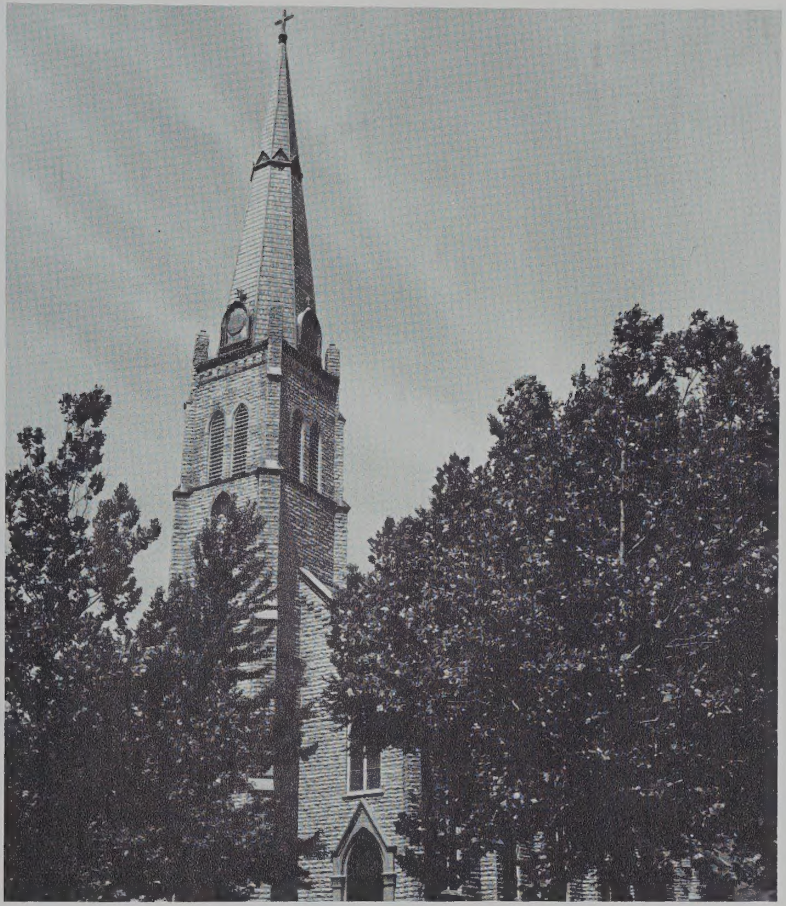
1875

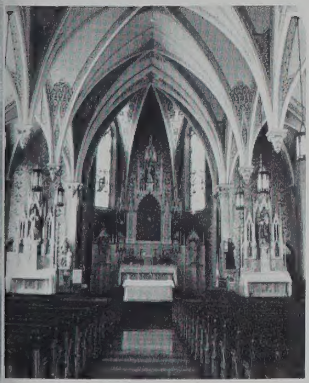


H. M. Hoover House
128 East Front Street

c. 1875

This large Italian Villa dominates the streetfront, southeast of Louisiana and Front Streets. H. M. Hoover was a hoopmaker and owner of a local woodworking plant; his passion for woodwork can be seen on both the exterior and interior of this stylish residence. Oak frames and columns reign inside, and the outside proudly features richly ornate brackets, roof trim, and tower. An odd architectural occurrence is the tower, which is set atop the roof rather than being integrated with the architecture below. The residence sprawls in several directions, making it ideal for the variety of businesses which have occupied it since the Hoover family made it their home in the late 19th century. Most notably, the residence had been the Witzler-Shank Funeral Home. Though the exact date of construction is not recorded, the building is now called the "1880 House."

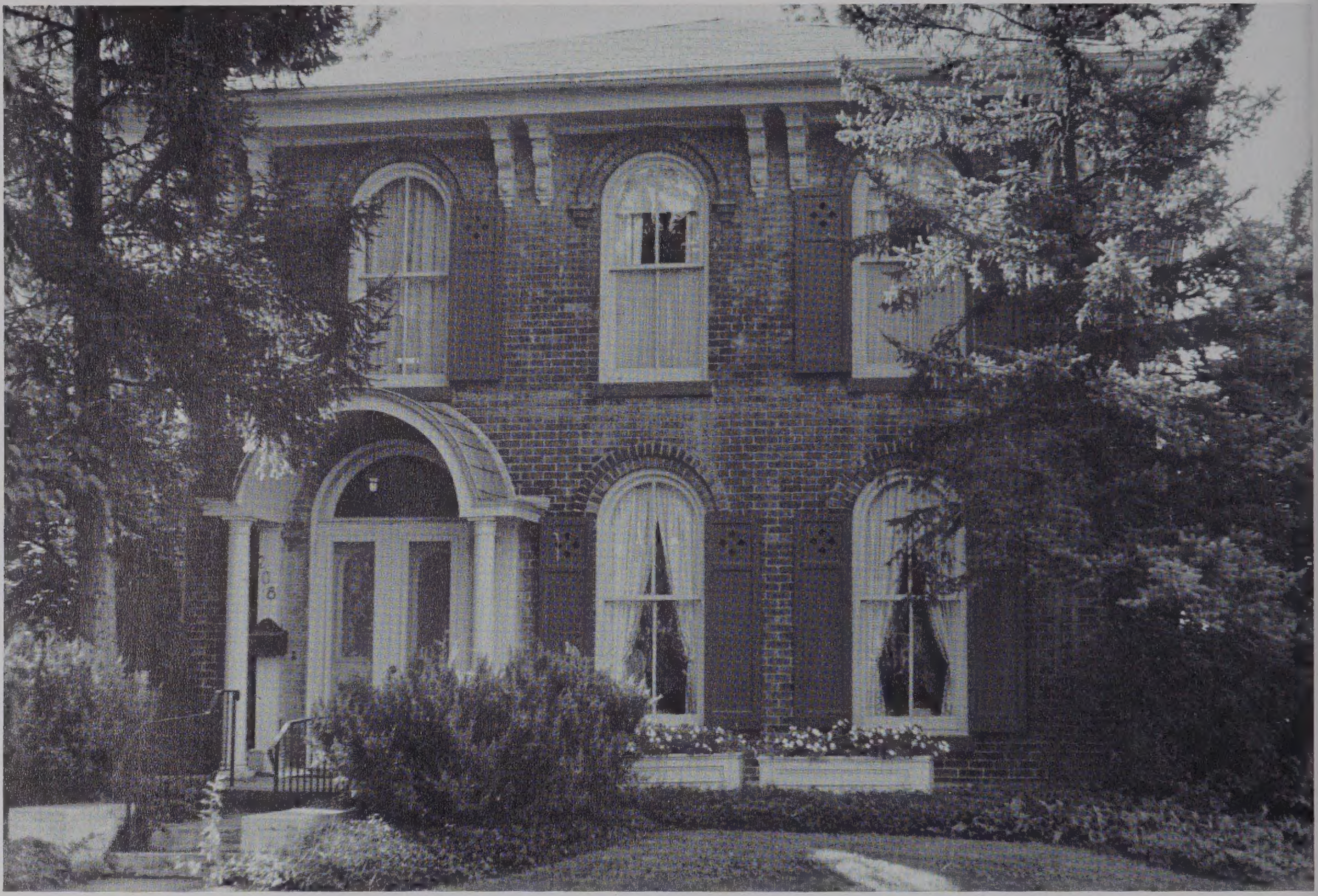




Sandusky bluestone forms the exterior of Perrysburg's St. Rose Church. Its single, centered spire extending from a stepped stone tower, and soaring heavenward, is topped by a plain gold cross. Canton architect John Burkhart, working on the church concurrently with his design for St. Joseph's in Maumee, made St. Rose's a model of Gothic geometric precision. Equally spaced, stepped buttresses divide the side walls, and each bay is centered with a single lancet window. Twin louvered windows are set in each bay of the stone tower. The interior features heavy ornamentation in the finest Gothic Revival tradition. Ground was broken in 1889, and parishioners celebrated the first mass in 1892 after the church's completion.

St. Rose
Catholic Church
215 East Front Street

1892

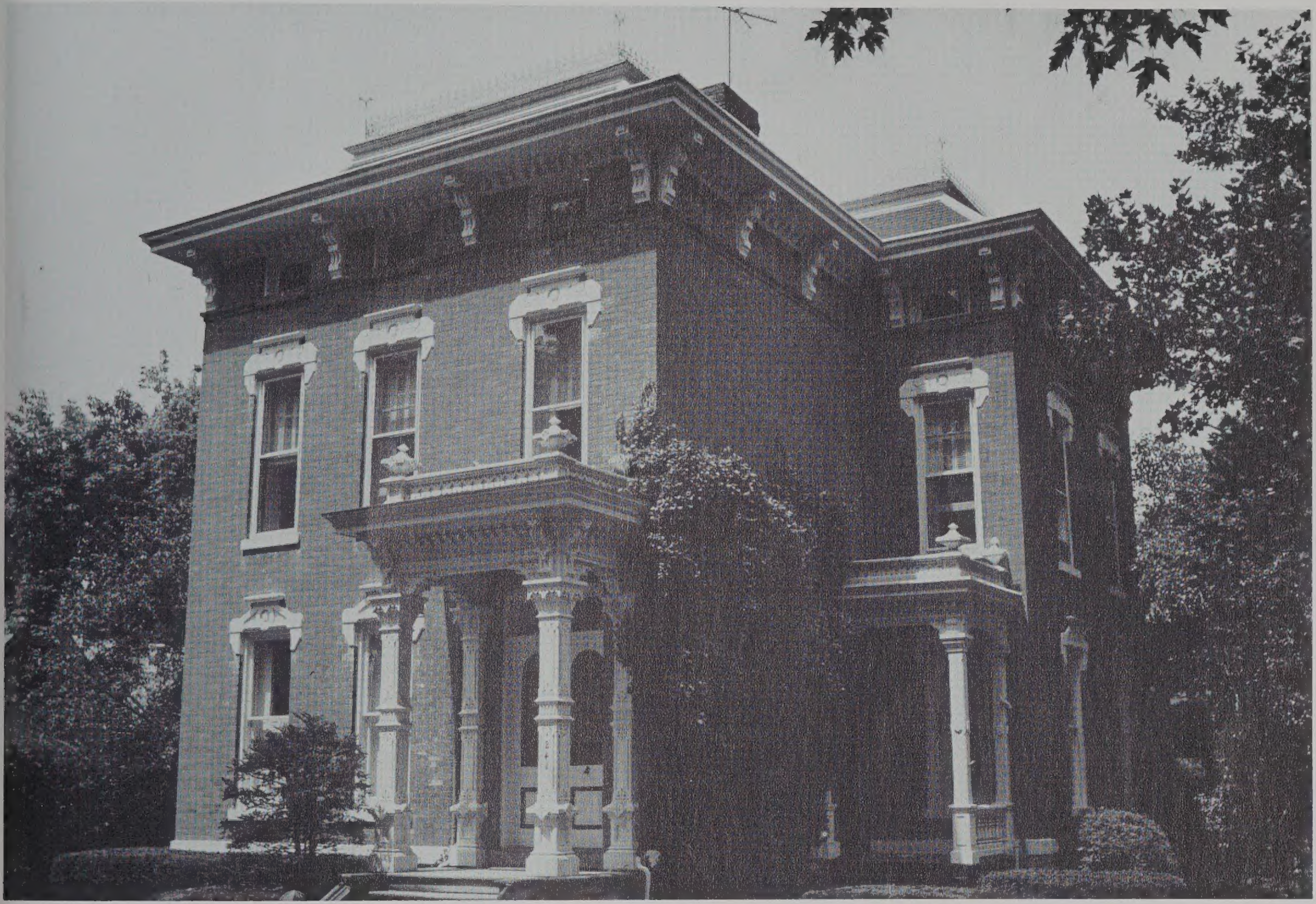


L. C. Locke House
208 East Front Street

c. 1860

L. C. Locke had been a lake boat Captain, and he built his Tuscan style townhouse on East Front Street shortly before retiring to the Perrysburg area. A shallow hipped roof is supported by paired Italianate brackets.

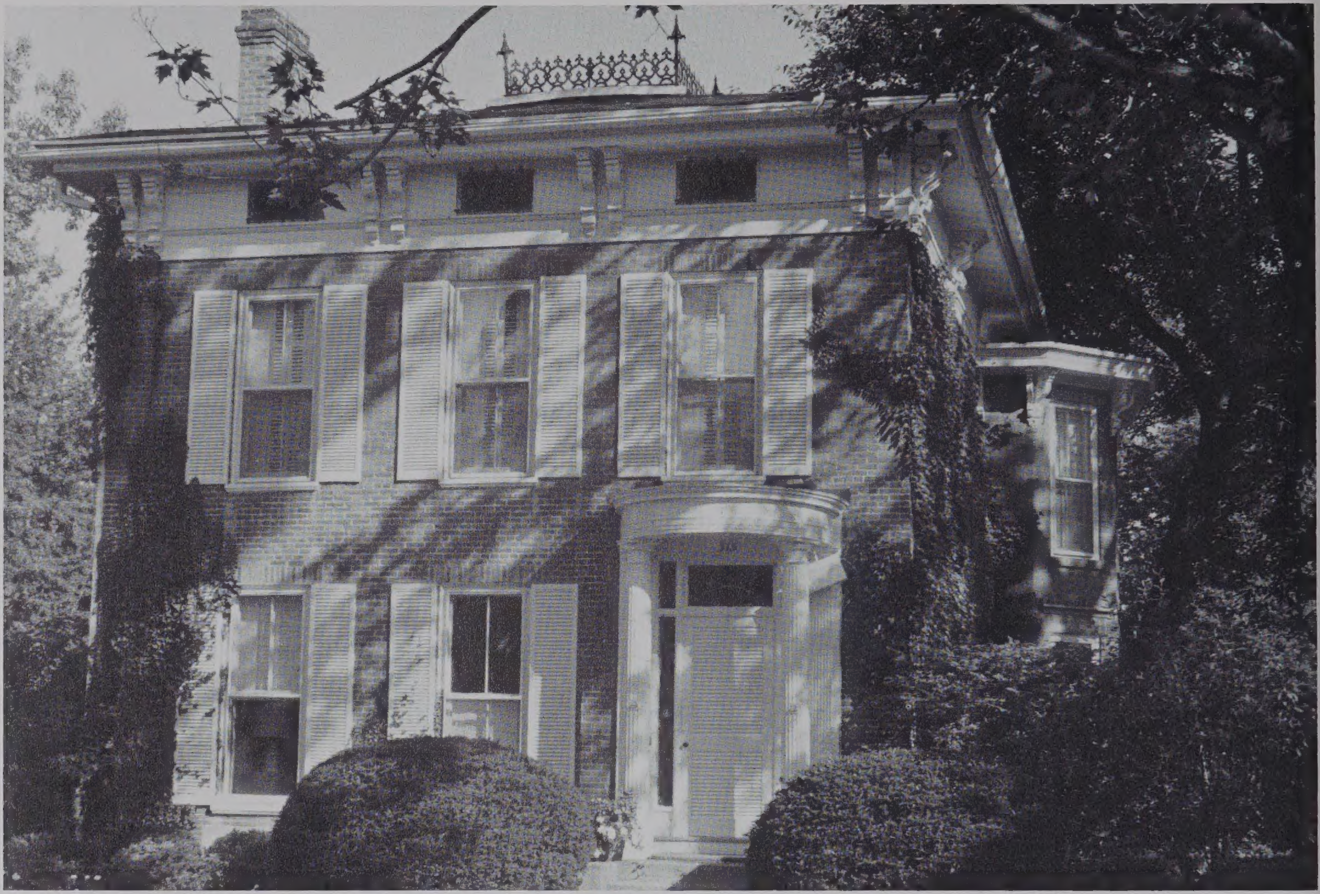
Round arches are dominant in all openings. Brick moldings over the windows, double entry door and porch enclosure all carry out the rounded motif. A full brick bay extends up one side of the house.



The grand front portico of the High Victorian Italianate former residence of E. C. Lee is one of the most impressive in the area. Elaborate and unusual tin pillars support the ornately tiered porch roof where molded urns rest atop each corner. A smaller, less ornate porch is nestled to the right of the main entry. Decorative stone moldings over windows are equally noteworthy. A large marble fireplace, once fired by natural gas from a nearby field, sits in the front parlor just inside the front entry.

E. C. Lee House
241 East Front Street

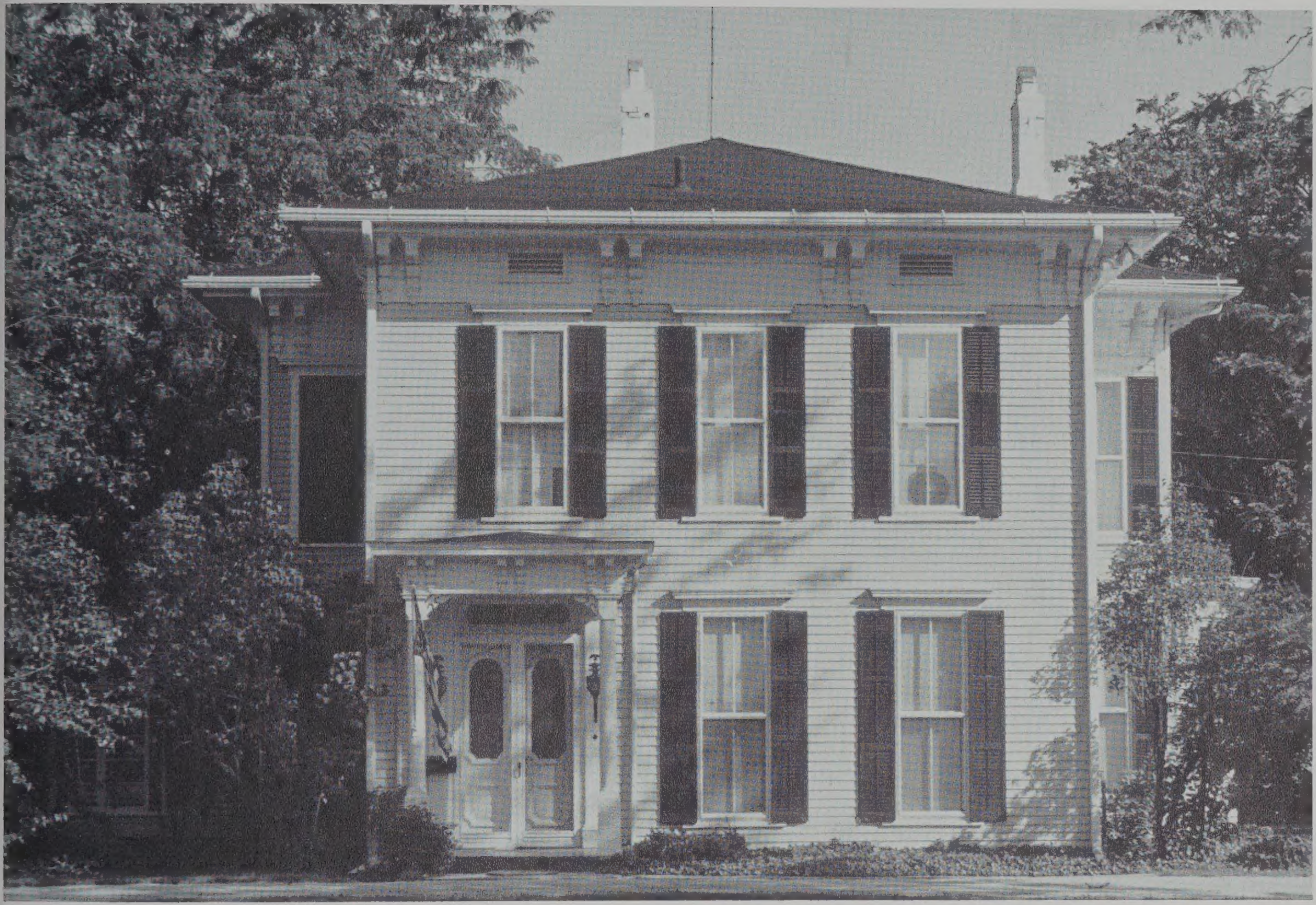
c. 1870



James M. Hall House
315 East Front Street

c. 1865

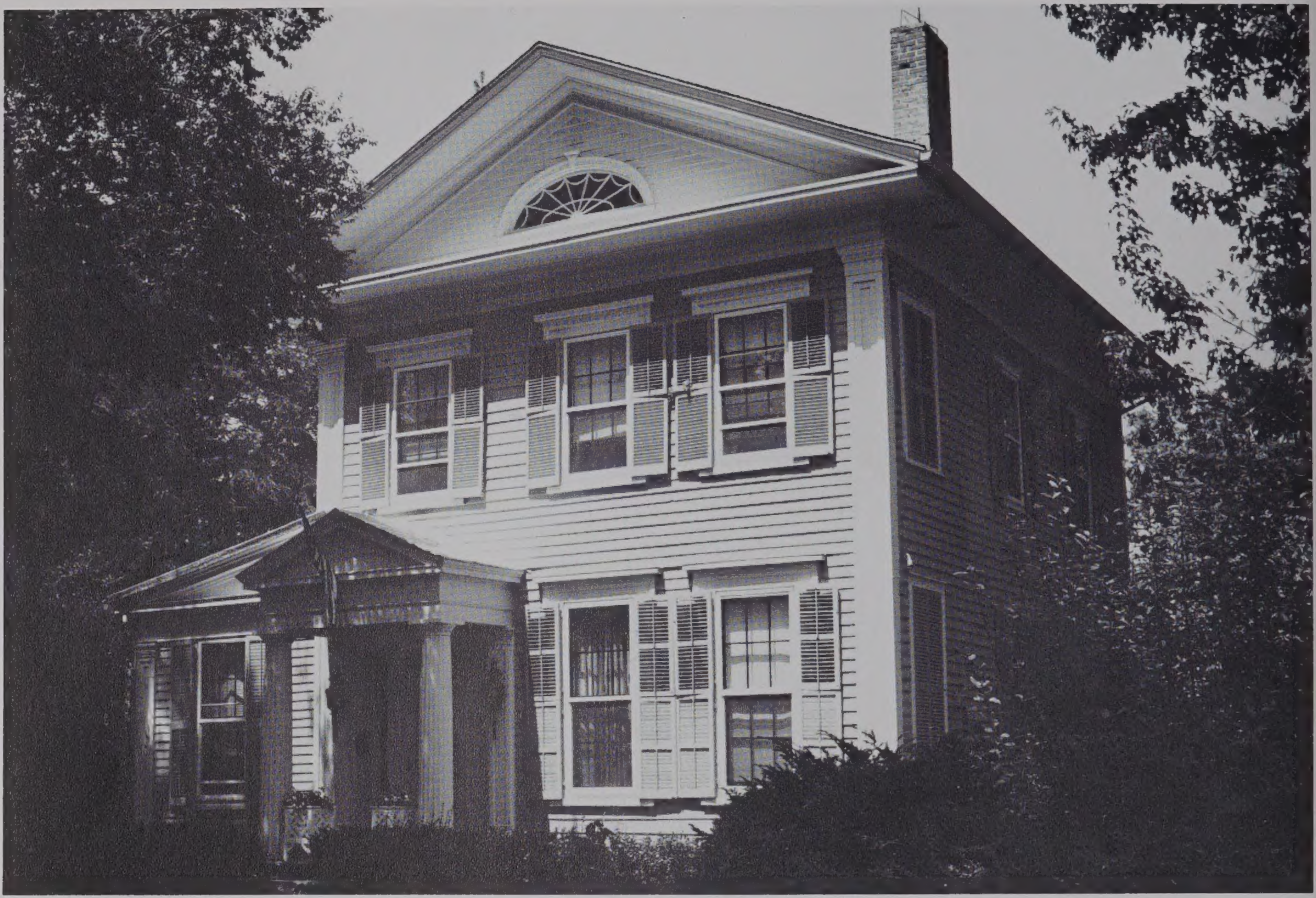
Some say this fine brick home dates as far back as 1837, and that it was the first home of early Postmaster James Manning Hall. The brickwork, however, is an exact duplicate of that in the Getz-Rheinfrank Hospital at 115 West Front Street, and the home bears great resemblance to its Italianate neighbor, the Caroline Hunt House at 321 East Front Street. Paired brackets support the roof, and a projecting bay extends nearly the full height of the house. A Federal style portico and several room additions were made by later owners.



Caroline Hunt House
321 East Front Street

1862

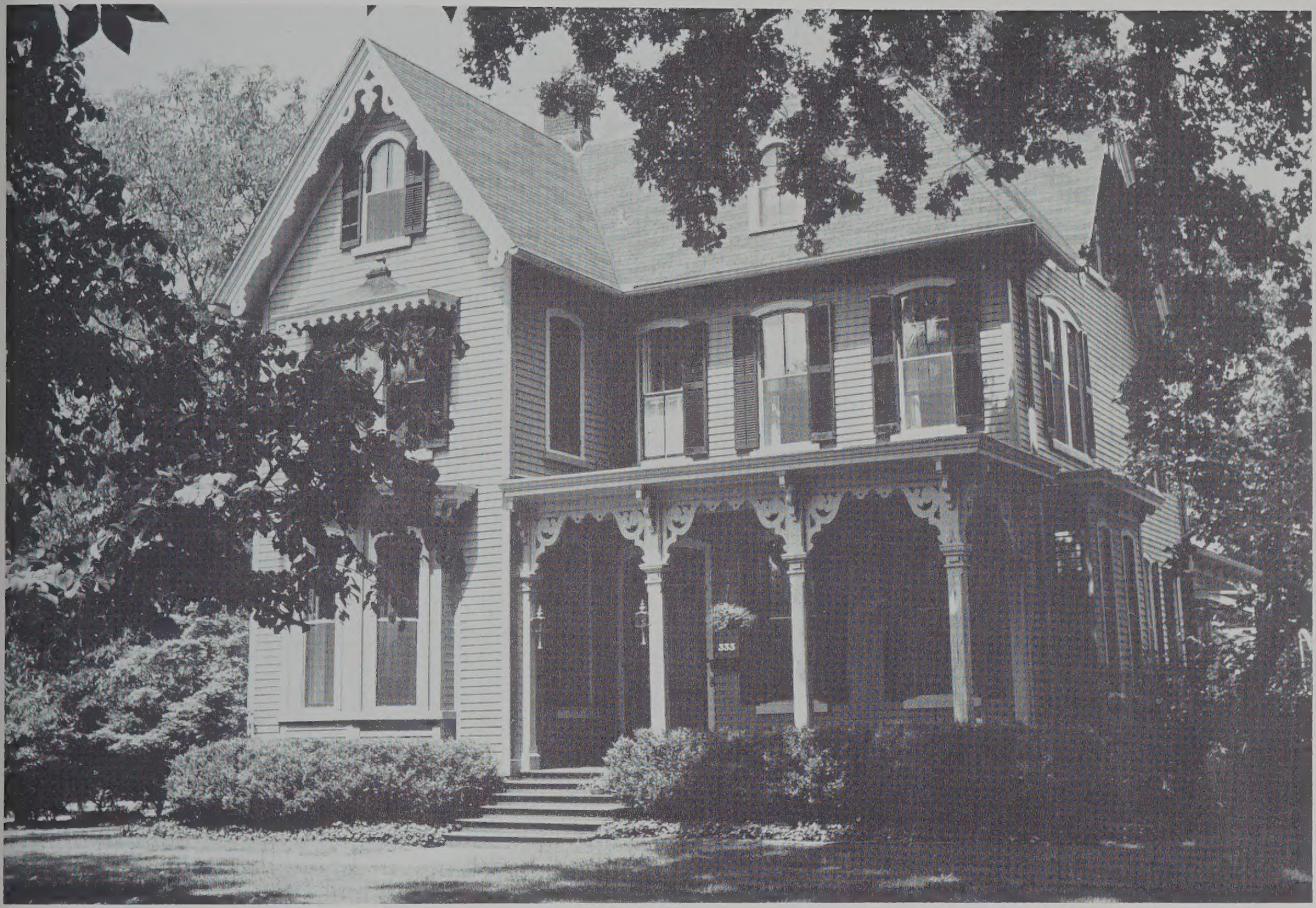
Caroline L. Hunt married Lewis Cass Hunt, Colonel in the Union Army during the Civil War. She thereby became the daughter-in-law of famed area settler, General John E. Hunt, and related also, through her husband's mother, to Lewis Cass, Governor of the Michigan Territory. Her home, one of the most prominent along East Front Street, is in the Italianate style. Paired brackets support the mildly sloping roof; matching brackets can be seen under the small porch covering, atop the supporting pillars. Victorian-era double doors feature elongated windows in each entry with a matching elongated toplight. A two-story bay projects from the side near the rear of the home.



Averill House
345 East Front Street

1846

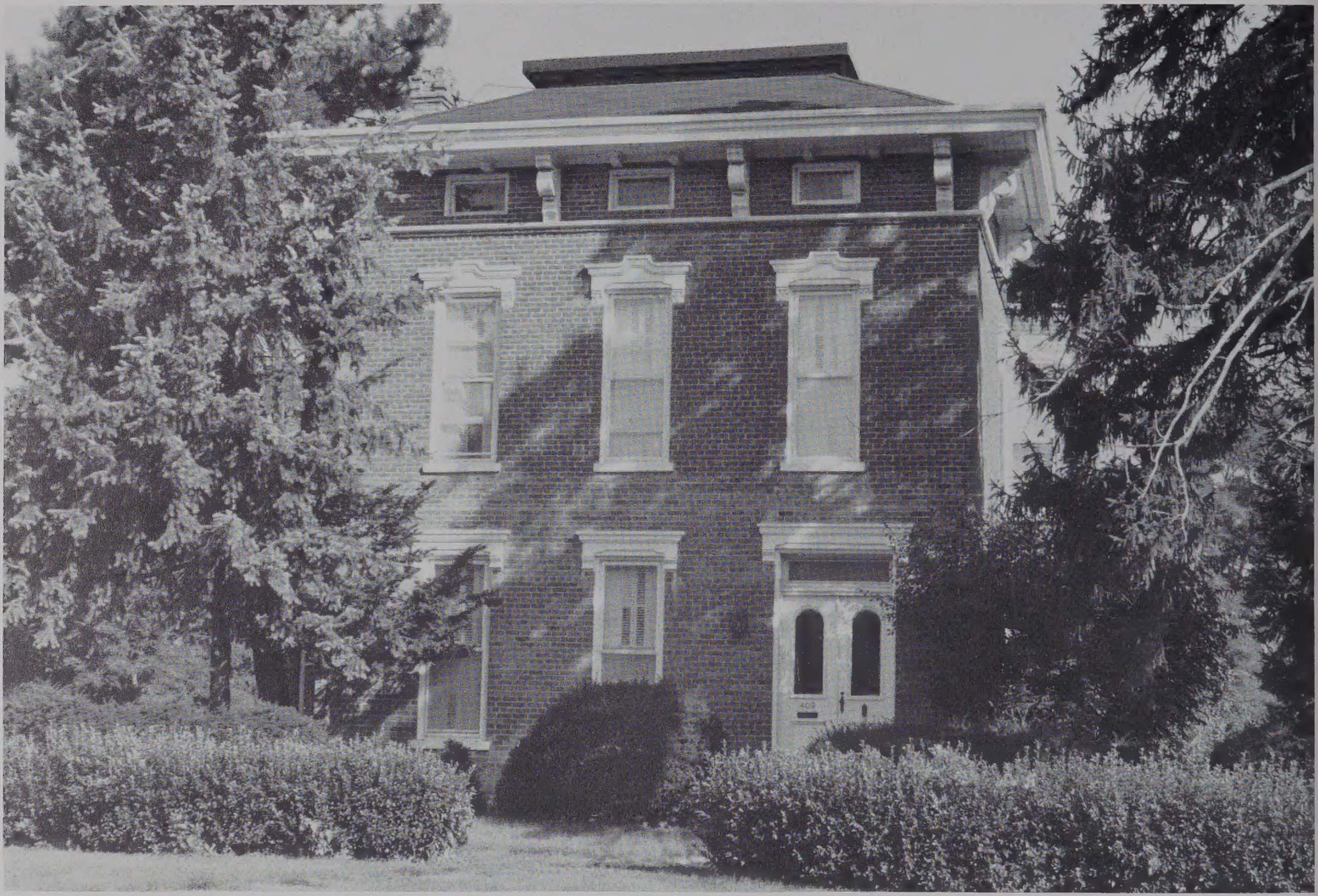
A mixture of the Federal and the classic Greek Revival seemed to be reserved for the more elaborate homes of the 1830s and 1840s. Among these, the house of some of the first members of this area's prominent Averill family remains one of the most stately along Perrysburg's most prestigious residential block. The Averills owned the local mill and dealt in flour, meal, and grains. Their home is rich in architectural detail. A fully pedimented front gable encases a delicate fan window; a pillared portico shelters its entranceway, also fully pedimented; molded pilasters grace each of the front corners; windows are covered by rectangular moldings. Several appendages to the house give it a rambling effect, on a lot which slopes down gracefully to the river's edge.



Henry E. Averill House
333 East Front Street

1878

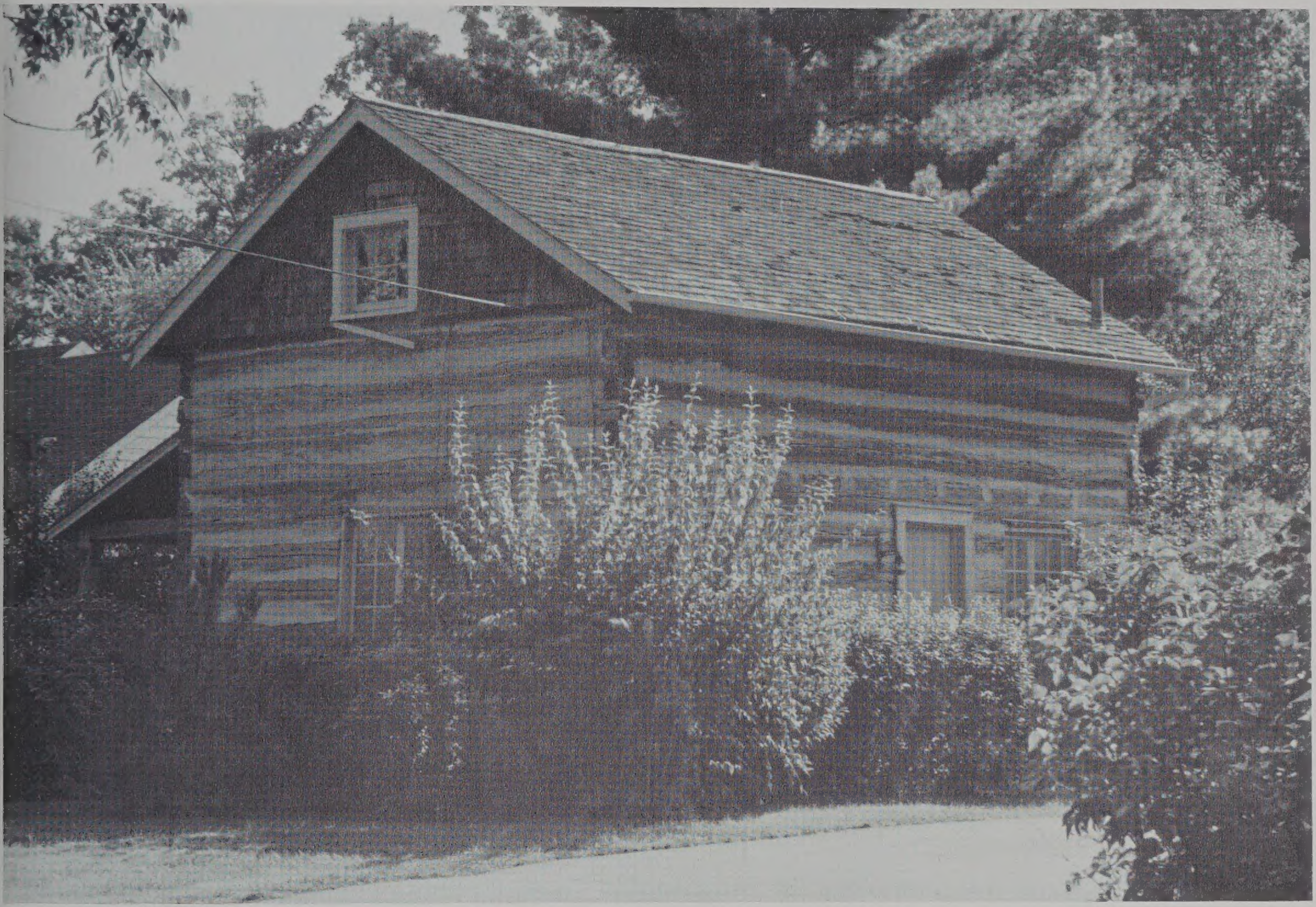
This home of later members of the Averill family probably was a wedding gift built to honor the marriage of Henry E. Averill to Arabel Dodge. Located on a lot originally owned by the Averill family on the north side of Perrysburg's East Front Street, the home is High Victorian Gothic in styling with rich Italianate appointments. Steep pointed gables and decorative woodwork covering the roof extension at each gable suggest earlier Gothic romanticism. Round arched dormer windows match the single windows featured in each gable. Scrollwork in the porch supports and the brackets which support the small roofs over the home's jutting bays are elements of the transitional Italianate.



Asher Cook House
409 East Front Street

1873

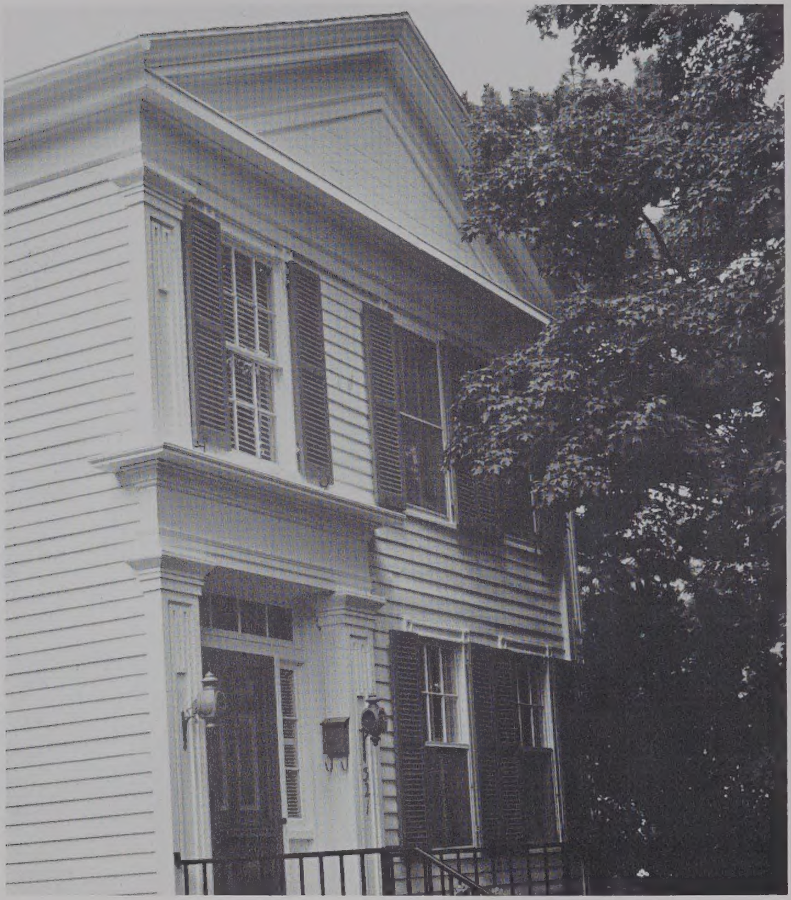
Asher Cook was the renaissance man of his day. The son of a Pennsylvania stone mason and plasterer, he learned those family trades as a boy, also working on the railroad and as a sailor during his earlier years. He studied law under the Honorable Willard V. Way of Perrysburg, and ultimately received admission to the Ohio bar. As a result of worldwide travels, he mastered four foreign languages. Cook served as prosecuting attorney for Wood County and later was elected Probate Judge. As a member of the famous Pittsburgh Convention in 1856, he helped found the Republican Party. Then, at the outbreak of the Civil War, he organized and commanded a company of Ohio Volunteers. He served as mayor of Perrysburg from 1868 to 1870. Certainly his large Italianate mansion on the corner of East Front and Maple Streets bespeaks the high styling of its day. The mildly sloping roof, almost mansardic, is supported by large Italianate brackets. Heavy ornamentation over the windows of the lower stories is equally Italianate, and a small carriage house, with a delicate central cupola, still serves at the rear of the home.



Log Cabin
29078 East River Road

c. 1820

On the eastern edge of Perrysburg sits an excellent example of a primitive log cabin. This story-and-a-half version, in fine repair, continues in use as a guest house. It stands just off the road, near a promontory, with an imposing view of the winding Maumee River—a section sometimes known as Jennison's Bend. Although the date of construction and original owner are unknown, the Jennison family resided here for many years during the 19th century.

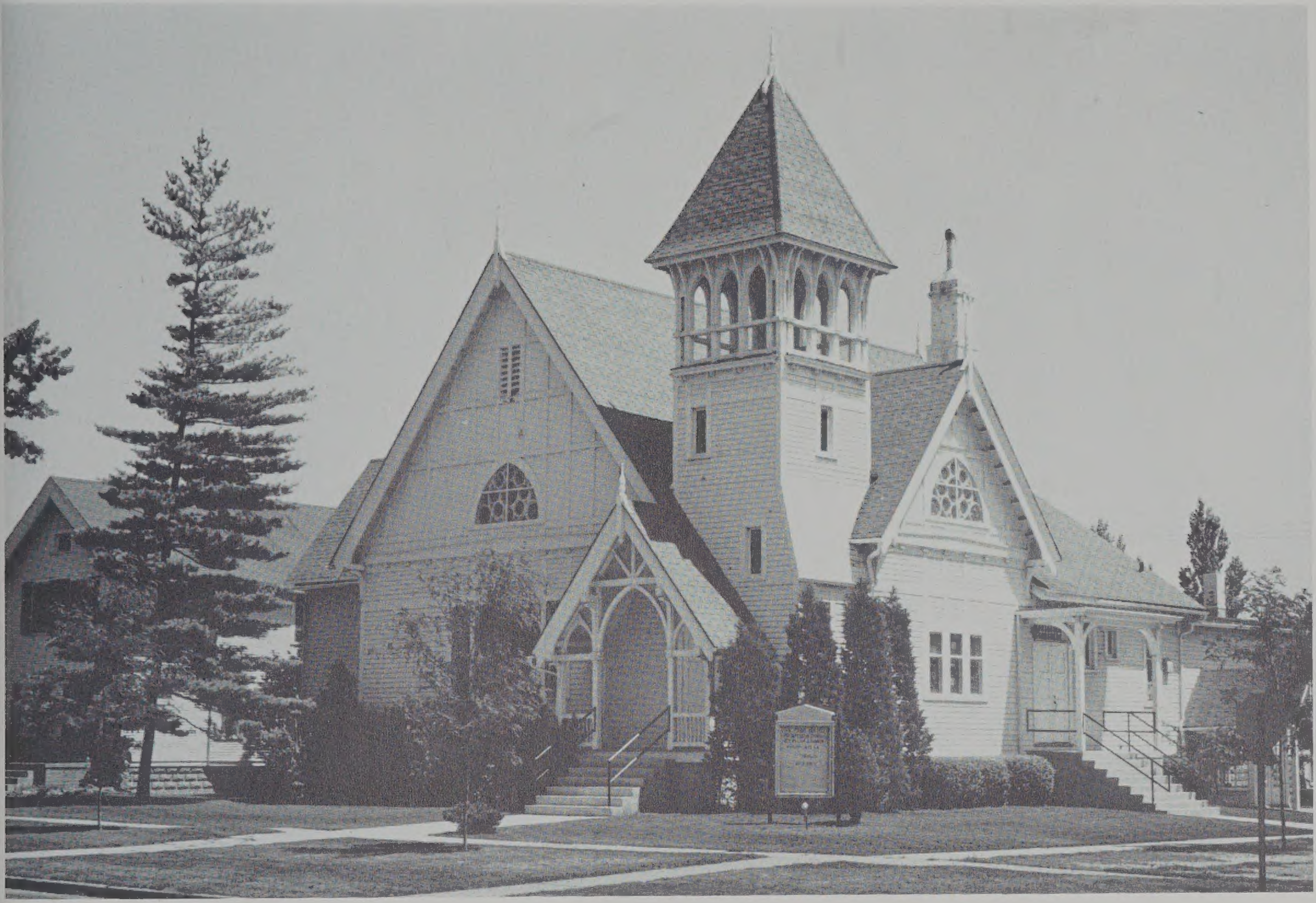


J. A. Hall House
321 East Second Street

c. 1850

A fine example of the Greek Revival styling stands near the corner of Locust and East Second Streets. Richly detailed pilasters at the front corners and pilasters flanking the front entryway are featured. The inlaid design of the front pilasters had been in vogue during the late 1840s and early 1850s. A fully pedimented gable draws the view from the street.

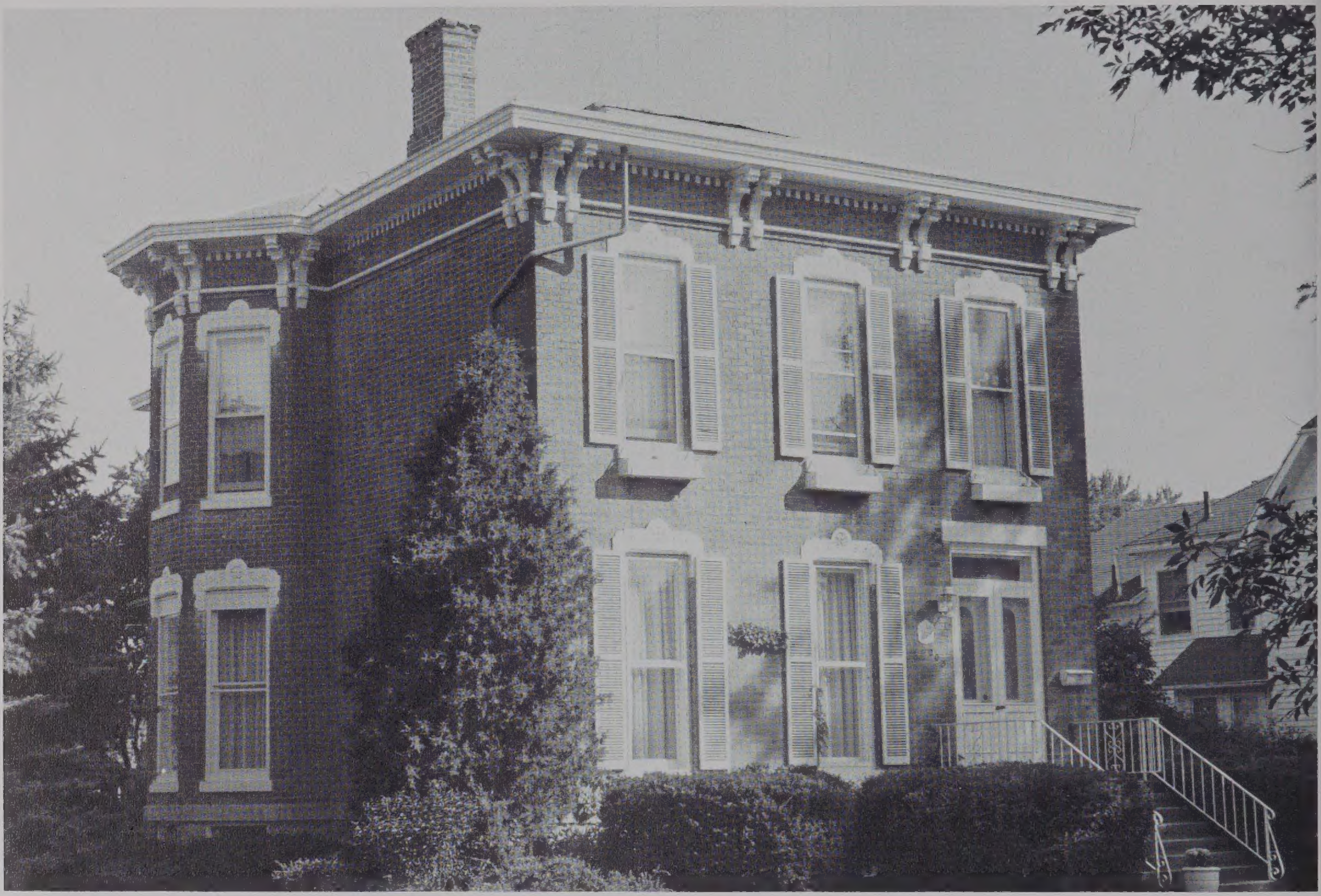
Various alterations to the home have given it additions in several directions. Old transfer records of Wood County list one of the early owners as J. A. Hall, who operated a store near the southeast corner of Louisiana and Front Streets.



First United Presbyterian Chruch
East Second and Elm Streets

1892

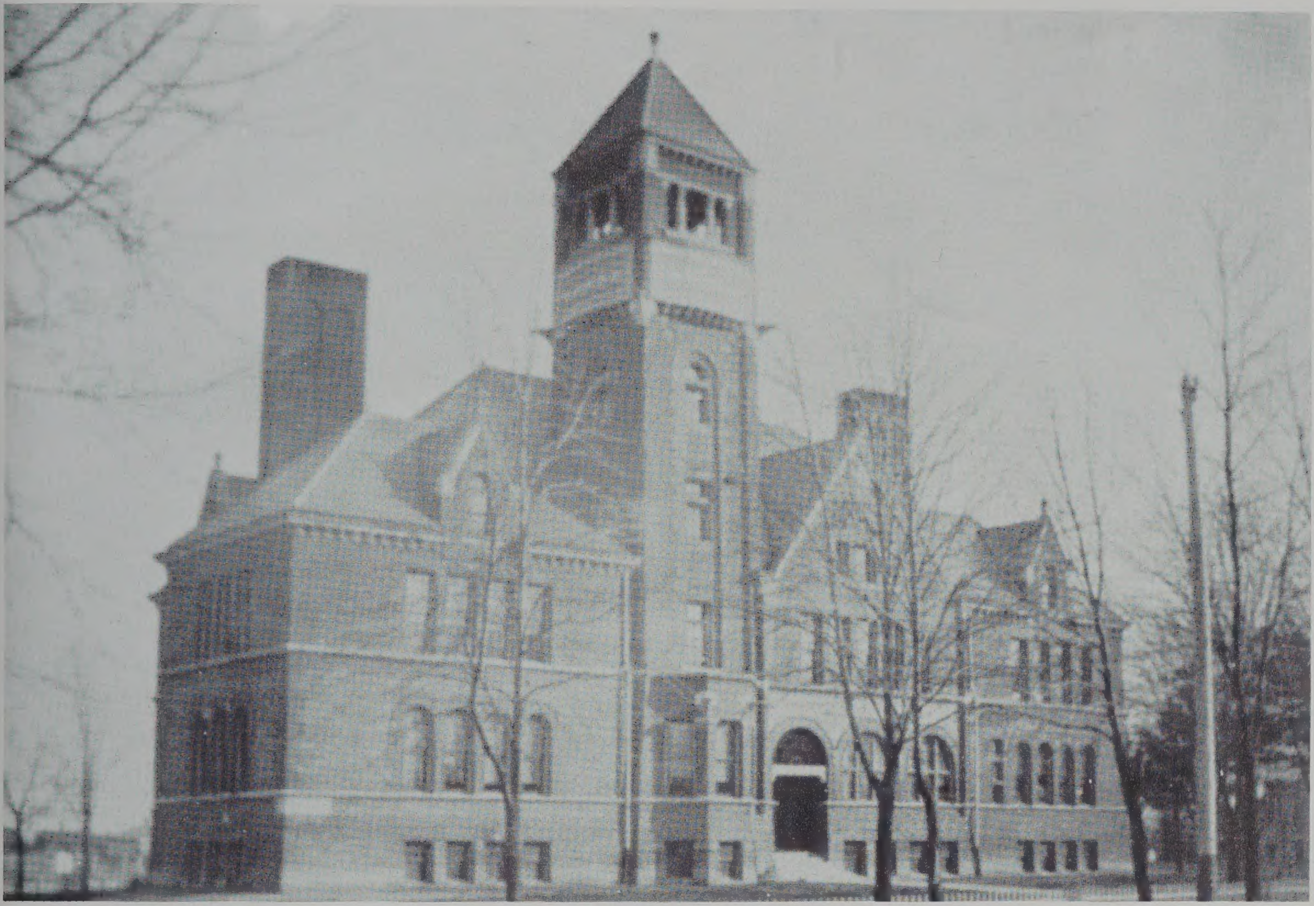
Stick styling, somewhat unusual in a religious structure, is curiously evident in Perrysburg's First United Presbyterian Church. Stick timbering is obvious in the sheltered entryway, bell tower and side portico. However, a recent application of aluminum siding hides the original horizontal and vertical boards in the gables and also the delicate curved boards which decorated their windows. The Presbyterian congregation, organized in Perrysburg in 1834, met at several locations before erecting its first church on the present site of the Way Public Library in 1860. This church burned in 1875 and was not replaced until completion of the present edifice in 1892.



Nathaniel Hanson House
203 East Second Street

1876

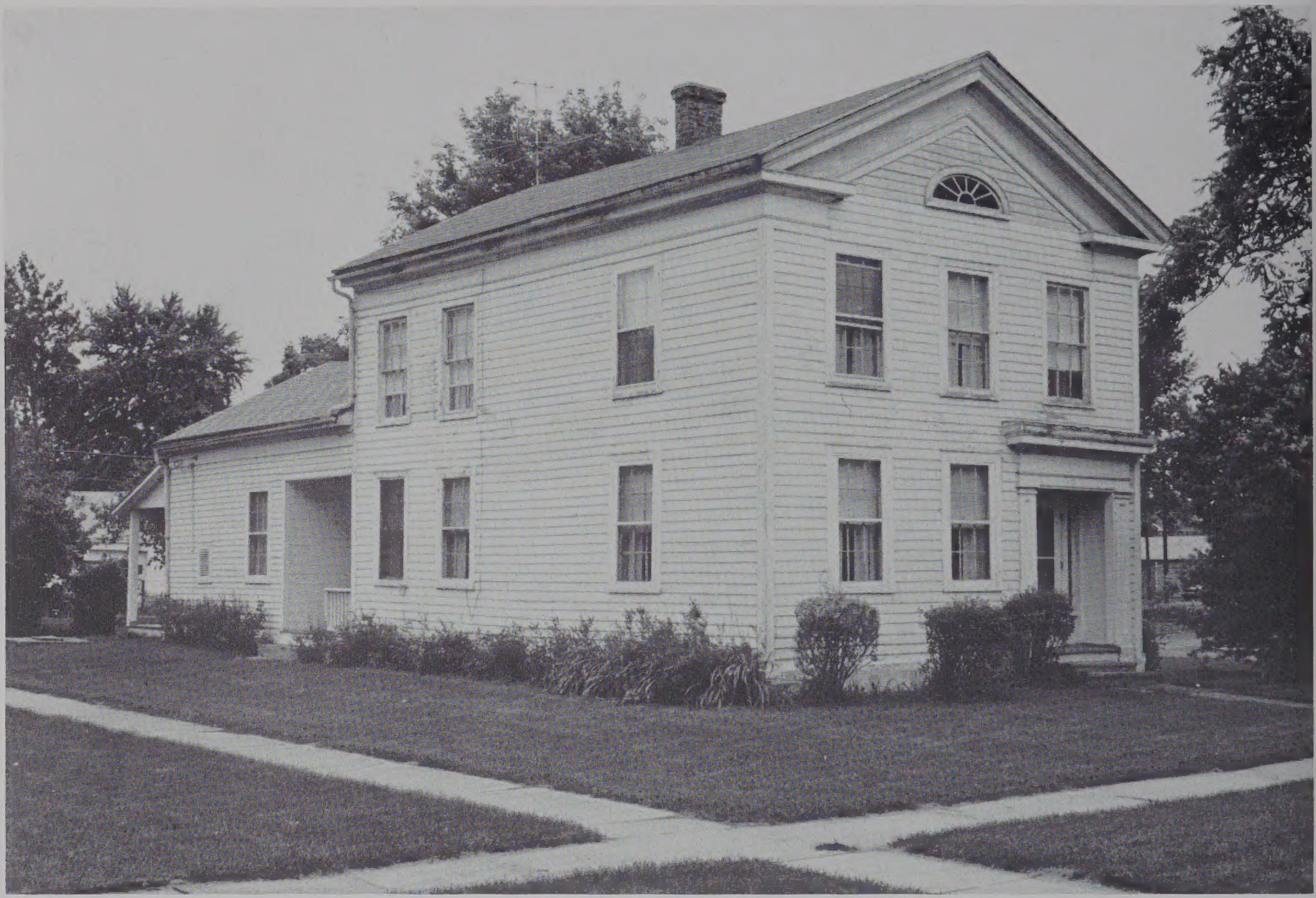
Nathaniel Hanson, a local banker, built his Italianate townhouse to stand conveniently near the center of town and the Citizens Bank where he worked. Paired brackets support the roof, and a bay extends the full height of the house on one side. Stained glass is featured in the windows and toplight of the main entry. A cupola may have graced the truncated hip roof at one time, and a porch likely adorned the main facade.



Louisiana Avenue School
Louisiana at Indiana Avenue

1894 (Altered 1952-53)

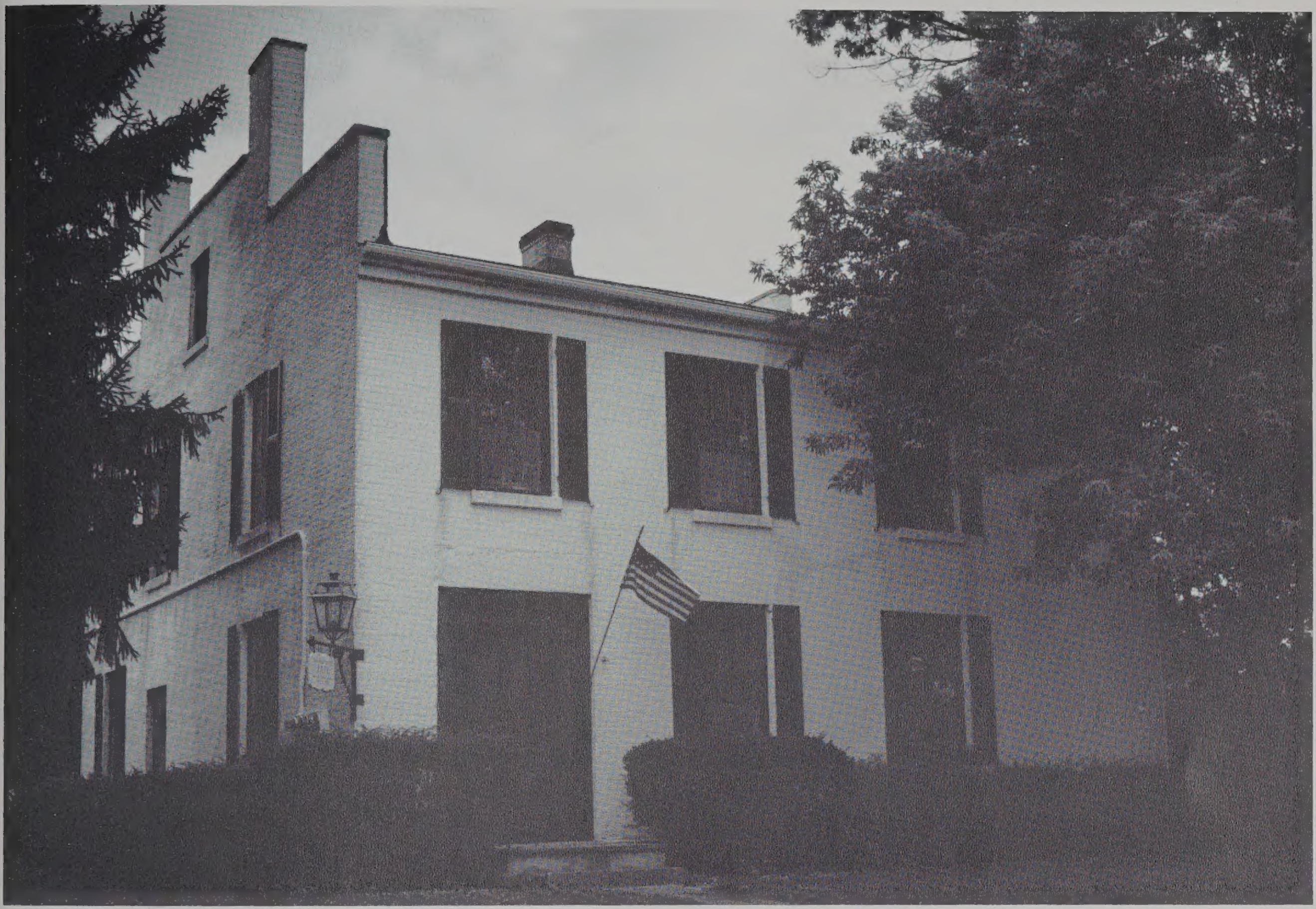
A massive, square, pointed bell tower ascended from above the three-sided bay to the left of the main entrance, once making the old Louisiana school the most imposing structure on the avenue. Indeed, the large, open belfrey commanded the view for miles around. A more slender, brick chimney, nearly as high, rose at the rear of the building. A steep hip roof, with high pointed dormers, added a full story and a half to the overall three-story structure. There was a large auditorium beneath the peaked roof, encircled by opera-type seating. Although these high Romanesque features have long been missing, contrasting red and yellow bricks mixed with the variegated stone and metal work are reminders of the days when the school was an architectural highpoint of the upper Perrysburg skyline.



James Hood House
202 West Fifth Street

c. 1840

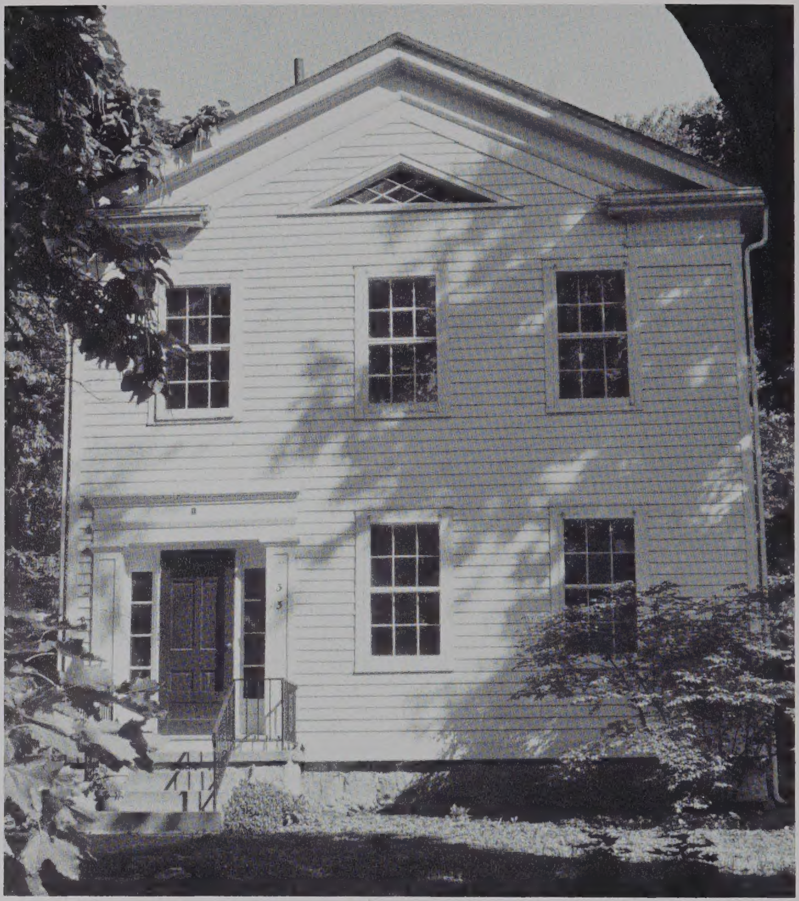
On the southwest corner of West Fifth and Walnut Streets stands an imposing Greek Revival residence. It was the home of James Hood, owner of a store at 1 Front Street and one of Perrysburg's earliest mayors. The home undoubtedly dominated the land he owned south of Front Street and west of Louisiana Avenue. His descendents donated the ground which is now Hood Park, overlooking the river. His residence is in the Temple style, though the fan light in the front gable is a carryover from the earlier Federal period.



A man named George B. Crook was, ironically, the first keeper of the Old Wood County Jail. The structure is an interesting example of the late Federal style, with its stepped gables and end chimneys. It proved virtually escape-proof during the years it served, but a new county jail took its place shortly after the county seat was removed to Bowling Green in 1870. The city of Perrysburg, however, continued to use the jail until about 1899. Its exterior is composed of four thicknesses of handmade bricks. Flooring is cut stone, two feet thick. Ceilings are constructed of planks, layered with concrete, then layered with walnut beams, then covered with planks again, and plastered. A single door of two thicknesses of walnut plank, with a sheet of lead between, riveted solidly with numerous large iron rivets, led to the large, centered cell and the six smaller cells surrounding it. The Old Jail has been converted into a unique residence, with small apartments above.

Old Wood County Jail
240 West Indiana Avenue

1847

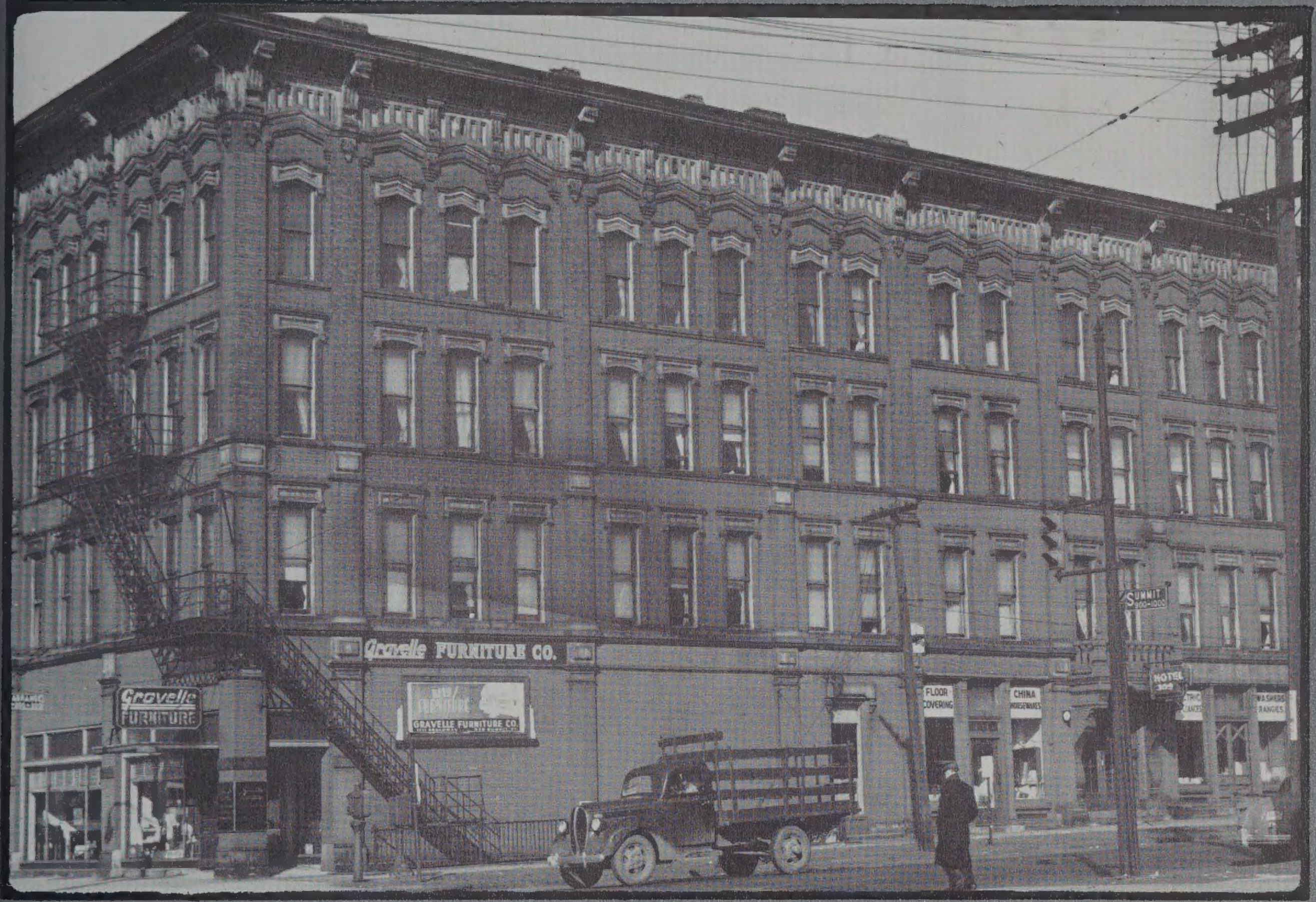


John Yeager House
343 West Indiana Avenue

c. 1840

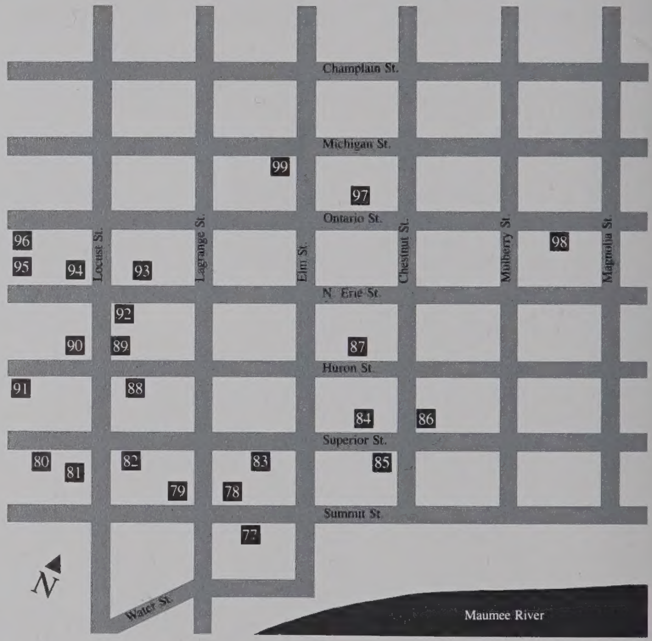
Behind thick mature foliage stands this prestigious Greek Revival residence. Once a farmhouse, it stood near the outer edges of Perrysburg toward the end of Indiana Avenue. The home remained in the same family until 1980. John Yeager, the original owner, served as a captain in the Civil War and as Commissioner of Wood County. His son, Frederick, operated a dry goods store and served as the local postmaster and one-time mayor. Another son, John, had been Perrysburg mayor in the early 1920s. A distinguishing feature of the house is the unusual triangular light in the front gable.

VISTULA AND THE PAPER TOWNS.


Gravelle FURNITURE CO.
Gravelle FURNITURE
GRAVELLE FURNITURE CO.
FLOOR COVERING
CHINA
SUMMIT
HOTEL
WASHERS RANGES

Summit Street about 1940. Businesses, breweries, hotels and ice houses made this one of the busiest thoroughfares in the Toledo area.

In December of 1833 lots went on sale in the riverbank town of Vistula. Today that area remains largely intact as the oldest actual neighborhood within the present city of Toledo. Simple Revival cottages, the homes of some of the first workingmen, still line the narrow lanes which crisscross much of the section. Stately mansions still overlook the busier thoroughfares. Vistula, founded by Benjamin F. Stickney, later merged with the town of Port Lawrence, a bit to the south, to form Toledo—a fate much better than that which befell most riverbank towns of those days. At one time, in the short 15 miles between Maumee and the mouth of the river, there existed no less than 11 small settlements and villages, with a variety of others planned! Manhattan, just to the north of Vistula, faded because the Miami and Erie Canal terminus never prospered as anticipated. Lucas City, directly across the river, and Mendota, near the present site of Oregon, likely collapsed for the same reason. Miami, Marengo, East Marengo, and Austerlistz were all situated south of Vistula on the same side of the river, but all floundered. Other communities existed simply as dots and place names along the river; some existed merely on the paper on which they were originally platted—giving rise to the term ‘‘paper towns’’ for these opportunistic ventures. Vistula stands as our only living reminder of those hectic days ‘‘down river,’’ when cities and dreams sprang up overnight. And often disappeared just as quickly.■


Champlain St.
Michigan St.
Ontario St.
N. Erie St.
Huron St.
Superior St.
Summit St.
Water St.
Locust St.
Lagrange St.
Elm St.
Chestnut St.
Mulberry St.
Magnolia St.
Maumee River
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77. Finlay Brewery
78. Vistula Building
79. Lagrange-Saint James Hotel
80. Secor Apartments
81. Westminster Row
82. Westminster Presbyterian Church
83. William Cummings House
84. Draper Apartments
85. Raymond-Ketcham House
86. James Blass House
87. Salem Lutheran Church

John Baldwin was a Lake Erie boatman. His boat had just come in from across the lake, bringing with it fresh goods and supplies for the trappers and traders, and he was hurrying along the thick bushy riverbank. As he quickened his pace, Baldwin sighted his good friend, Major Benjamin F. Stickney, hurrying toward him along the same riverbank. “Hello, Major Stickney,” he called out at the sight of his friend.

“Hello, Mr. Baldwin,” Stickney called back.

The two rushed up to one another, clasping hands firmly, excitedly. “How long has it been?” Stickney asked. He was the darker man, his features rough and ruddied by the weather. He was the Indian agent for these northerly parts.

“ ’Most a year. ’Most a year.” Baldwin offered fresh tobacco for their pipes.

The two wandered a bit down the riverbank, sharing items of local news. For Stickney, it was a chance to hear news from the east. For Baldwin, it was a chance to see an old friend again.

The two allowed as how they probably were the only white men standing on this portion of mainland at the time.

“Tell me,” Baldwin asked, somewhat skeptically, “have you come any further in plans for building your towns in this wilderness?”

At this, Stickney’s eyes lighted. “Where we walk, there’ll be a street,” he said, blithely sidestepping Baldwin’s skepticism. “And boat docks and loading areas and warehouses.

“There’ll be businesses on this side.” He pointed to thicket and brush. “Merchants and industry both.

“Up there, we’ll have houses. Modest houses. For the workmen who’ll construct and labor in the towns.

“We’ll have larger homes some day, farther out from the city.”

88. Van SanFleet Apartments
89. Delores and Charles Apartments
90. Frederick Eaton House
91. Casey-Pomeroy House
92. St. Joseph’s Catholic Church and School
93. Beach House
94. Undine Flats
95. John Meilink House
96. Edson Allen House
97. George Loeb House
98. Henry Holtgrieve House
99. John Weimeyer House

Baldwin could see his friend had dreams and visions reaching far beyond the dense, tree-covered marshland.

"I have plans, near complete, laid out by my own hand," the Major added. "I'll bring them with me to our next meeting."

"But why," Baldwin inquired, "in these forsaken parts?"

"Water, my dear Baldwin," Stickney replied. "This waterway, and the great Erie to which it flows, will someday make these parts vital to commerce between the east and the west."

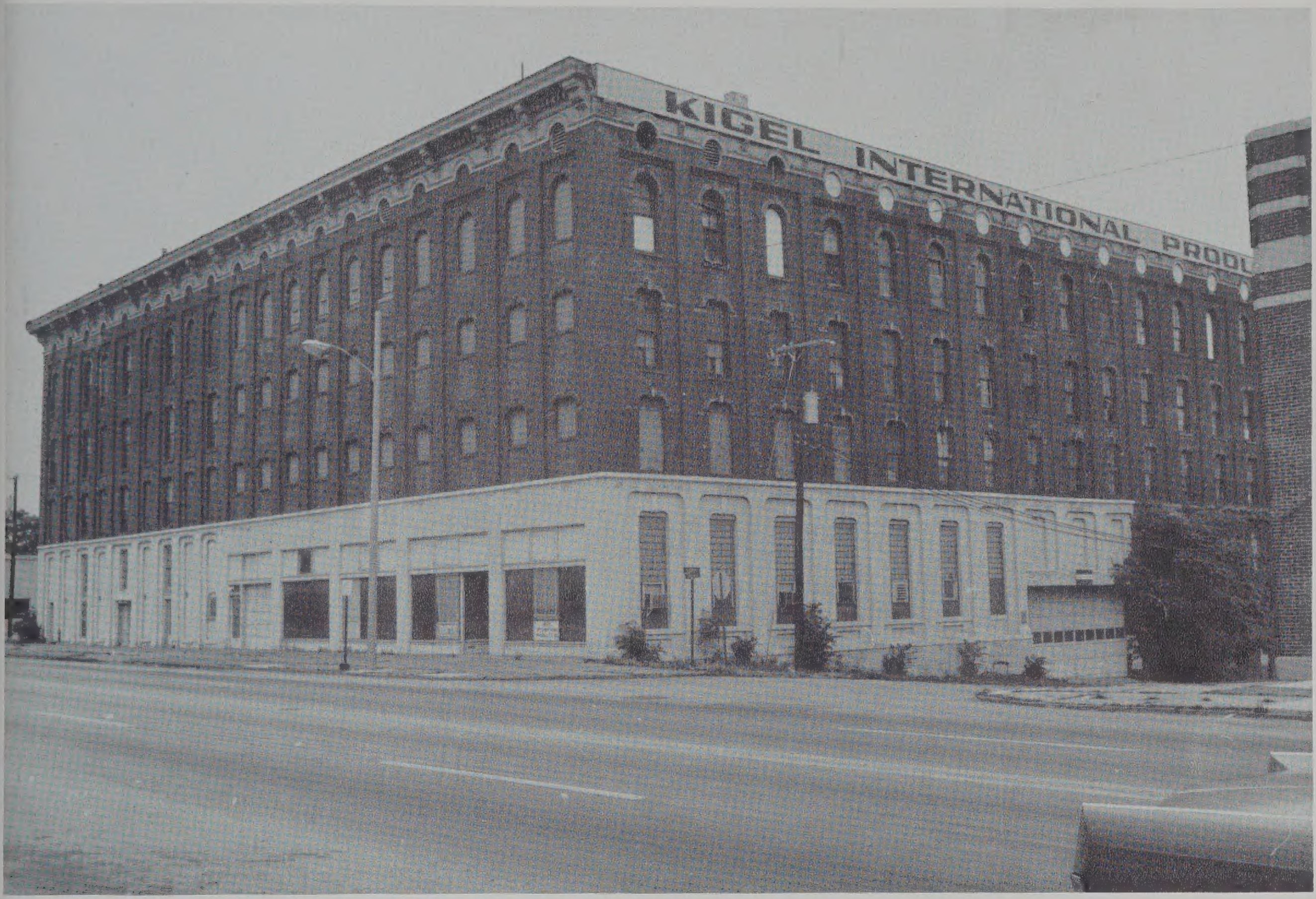
The two walked further along together. They talked of whether title to the lands could be clearly gained from the Indians. They talked of whether the land on which they walked would become a part of Ohio or a part of Michigan. They talked on, for what seemed hours, about many diverse things. Finally, the two men clasped hands again and parted.

On the way back to his boat, Baldwin recalled portions of their conversation. Stickney's dreams in particular kept coming to mind.

"Horizons are extended by men of vision," he thought. "But is Stickney this sort of man? Would he bring those dreams of his to reality?"

He remembered the fiery exuberance in his friend's eyes as the two had spoken.

"Perhaps he will," Baldwin thought, as he walked back down the riverbank. "Perhaps he will."■

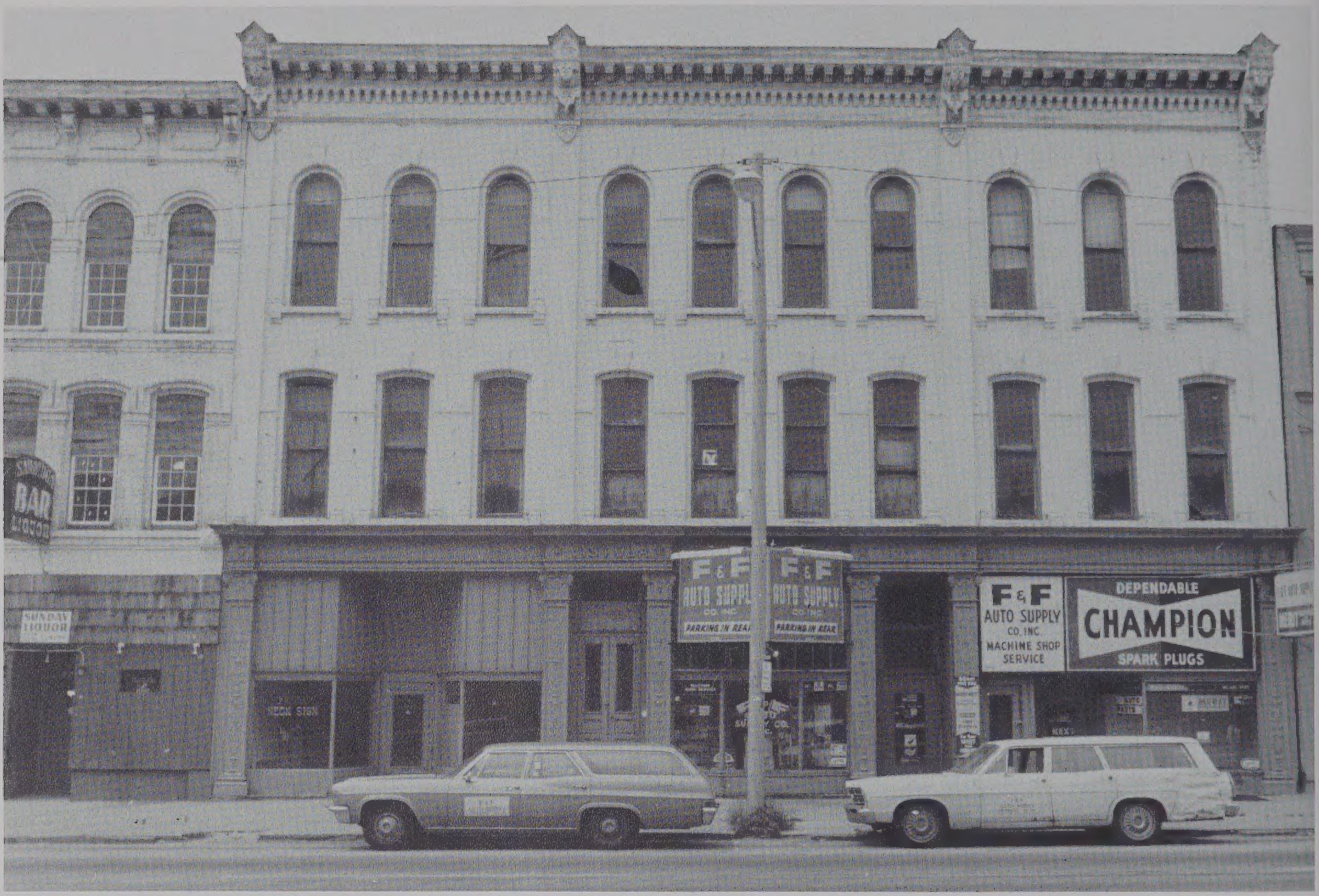


Finlay Brewery
1024-1032 Summit Street

1865-1867

William J. Finlay was a brewer, and through the mid- and late-19th century, he directed one of the largest commercial enterprises in the Vistula area. His porter, ale, and lagers enjoyed distribution in cities throughout Ohio as well as in a number of other states. Main entrances to his brewery probably faced the river, and a large ice house, then between Water Street and the river, served the brewery.

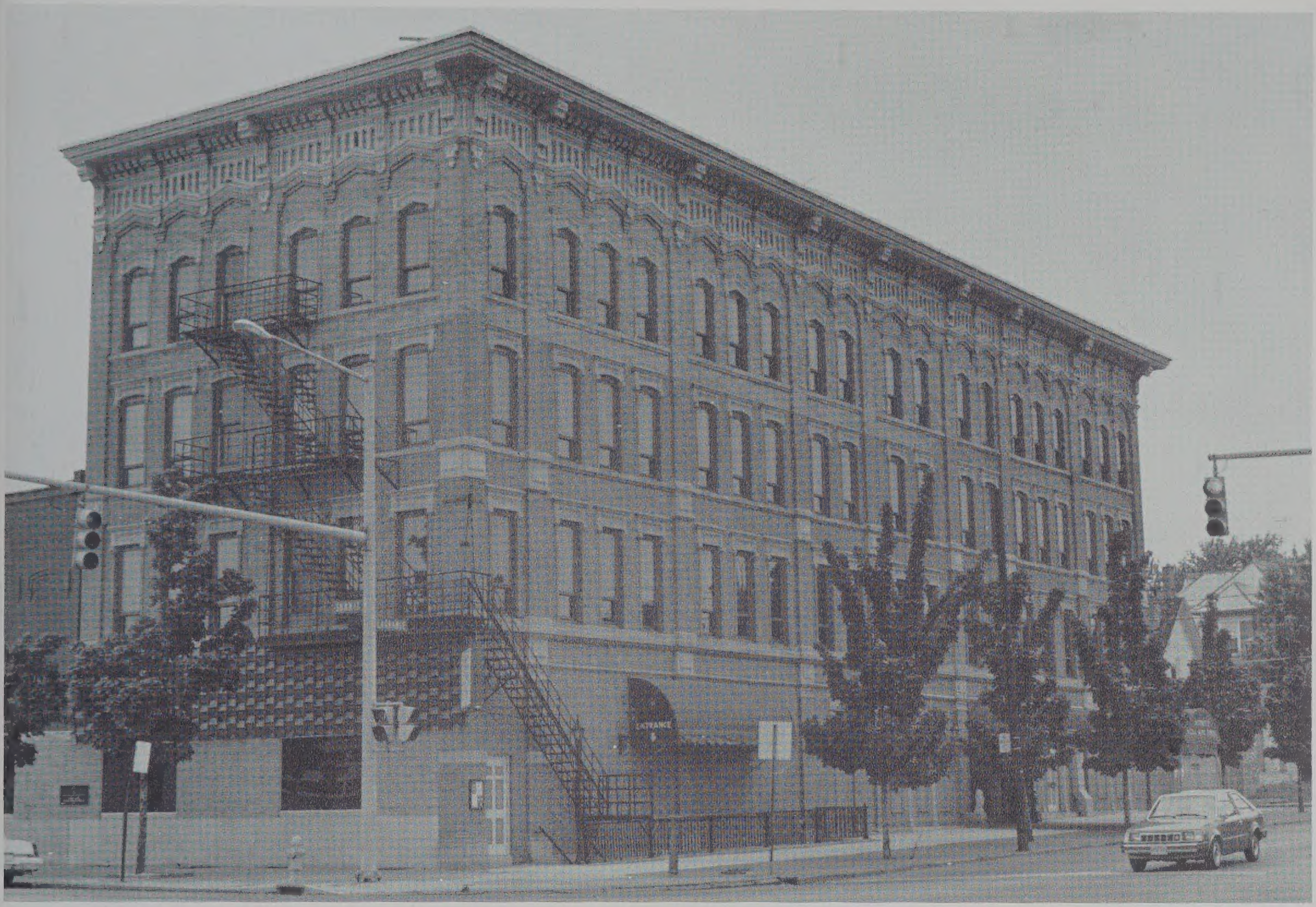
The Finlay Brewery is a large, four-story building in the Italianate style. A wide, projecting, bracketed roof, the tall windows with their keystone moldings, and the varying window shapes—from flat, recessed arches to round, oculus openings in the upper level—are all hallmarks of the day and provide integration with other area architectural styles. On the lower level is the tallest of the four stories, the upper three being of equal height. Piers separate the window bays of the upper three floors. Finlay's Brewery served the public until Prohibition in 1921. Since then a variety of businesses have occupied the massive structure.



Vistula Building
1007-1011 Summit Street

1867

This brick building bears the name "Vistula" on its unique cast iron storefront. It also carries the typical bracketed Italianate roof, narrow windows with keystone moldings, and shallow piers dividing the upper window bays. Window sills in the upper two stories of the facade are decorated in a manner characterstic of the Italianate commercial style. Originally, the building housed saloons, stores, and various small businesses. In 1887, it housed Eugene Waggoner's grocery, thus becoming known as The Waggoner Block. The upper floors contained apartments and later became known as the St. Nicholas Hotel.

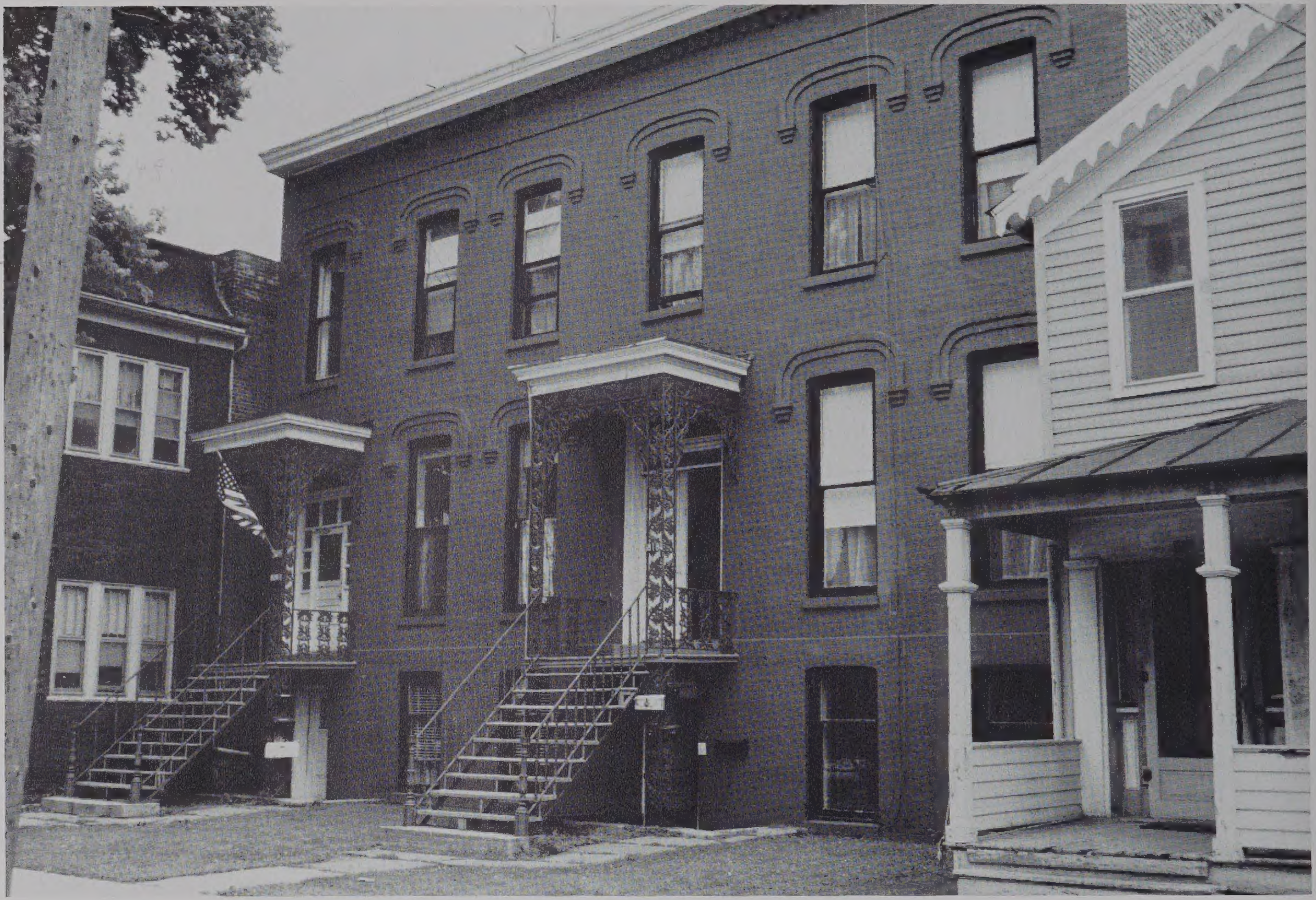


A different window treatment is displayed on each level of this former hotel and the uneven lower edge of the fascia board beneath the roof brackets adds to its distinguishing appearance. Rich and ornate exterior detailings in the High Italianate style attest to days when this was a thriving commercial area.

Piers separate window bays on the upper three levels. Its builder, Vistula citizen Alex Weber, witnessed Lee's surrender to Grant at Appomattox before returning to Toledo in 1865. His popular 19th-century hotel was known as the Lagrange Hotel until 1884 and thereafter as the St. James. It featured 56 comfortably appointed rooms, and visitors hailed it far and wide as one of the most modern hotels in the area. The recent renovation as a dormitory and as a restaurant uncovered the stone bearing the name of the architect Alex Young.

Lagrange-Saint James Hotel
937-939 Summit Street and 307-309 Lagrange Street

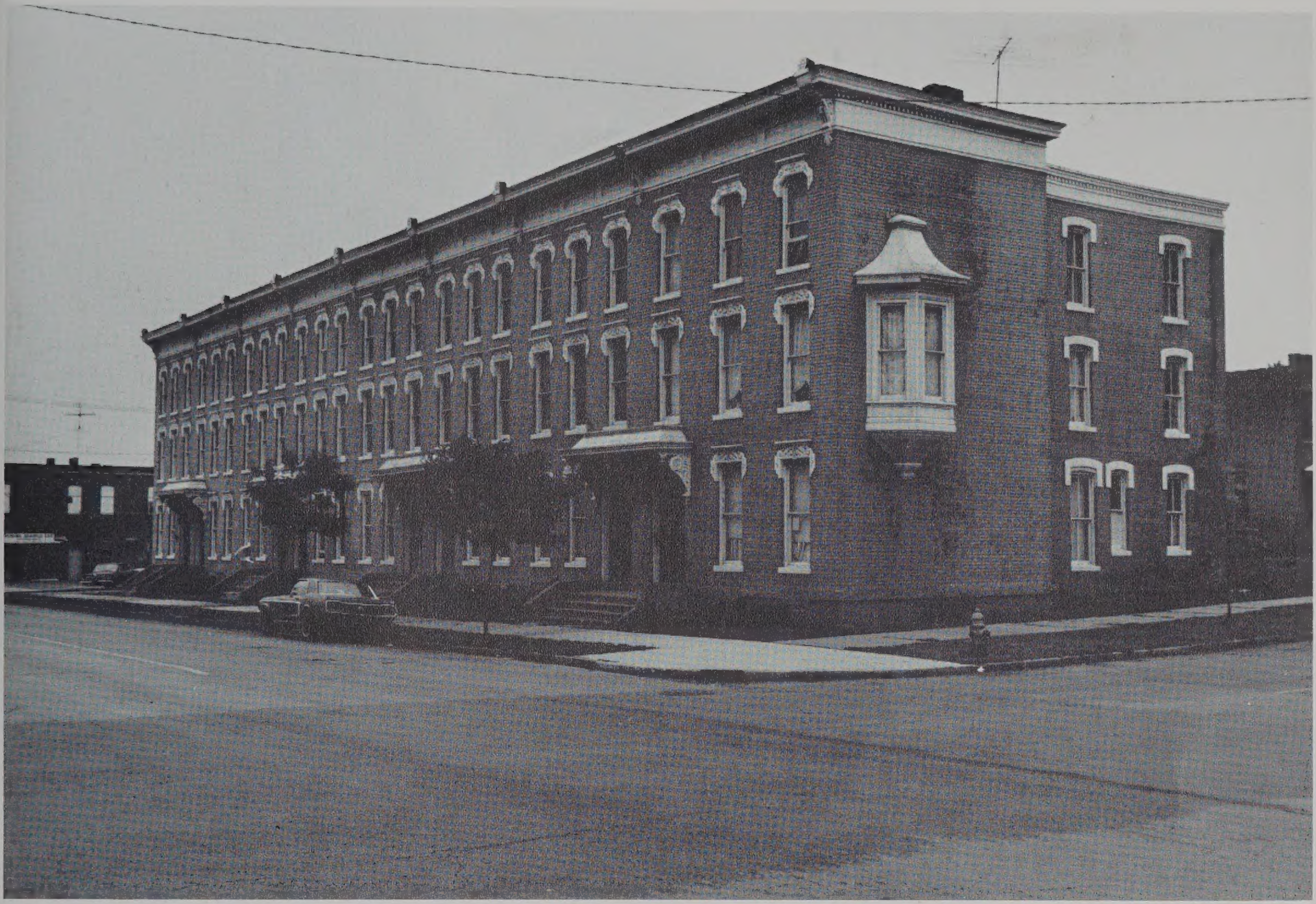
1881



Secor Apartments
818-820 Superior Street

1867

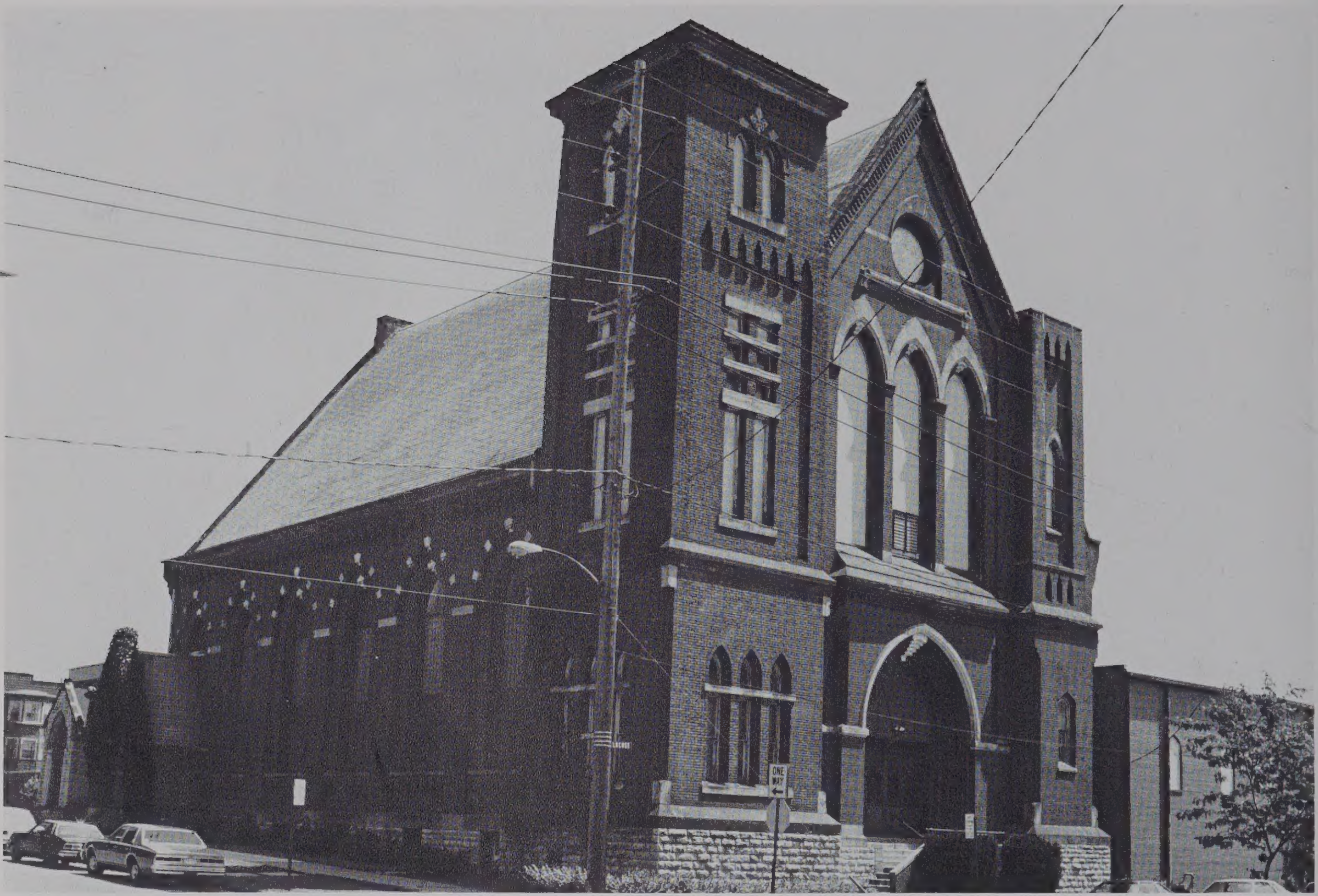
Joseph K. Secor built these simple Italianate townhouses shortly after the Civil War. His plan is rectangular, and brick hood moldings constitute a lone variance from the sheer, plain wall facings. An unusually high brick foundation supports the building. Just above, iron grillwork prevails and most likely is the original decoration around the front entrances. Joseph Secor, a lifelong resident of the Vistula area, was one of Toledo's most prominent pioneer businessmen. The first member of the well-known Secor family to arrive in the city, he helped organize the First National Bank.



Westminster Row
329 Locust Street

1876

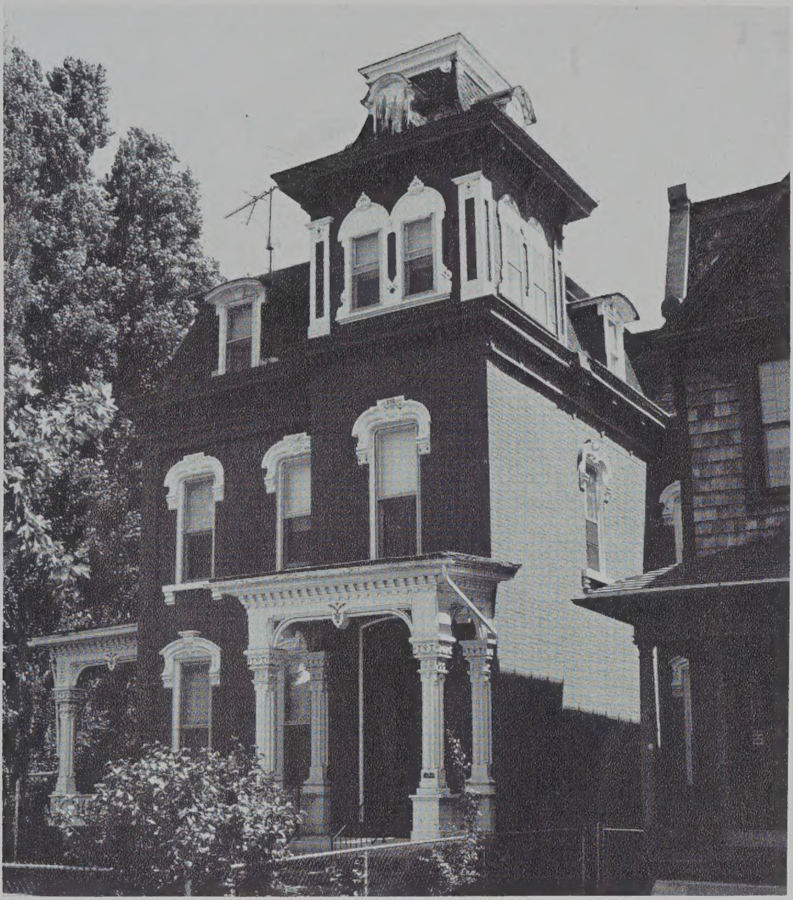
Impressive in size, this grand Italianate townhouse ''row'' was constructed by H. T. Cook. Originally, it featured eight dwelling units, each containing nine rooms in addition to pantries, bathrooms, and china, linen, and clothes closets. The dwelling units were spread over three floors and included a basement and central heating. Construction costs for this very modern ''row'' were under $50,000. Its distinctive architectural features include the oriel window, or elevated bay facing Superior Street, the elaborate moldings over windows, and the large double porches over doors. The complex takes its name from Vistula's Westminster Church, located just across the street.



Westminster Presbyterian Church
324 Locust Street and
914 Superior Street

Chapel 1866
Church 1873

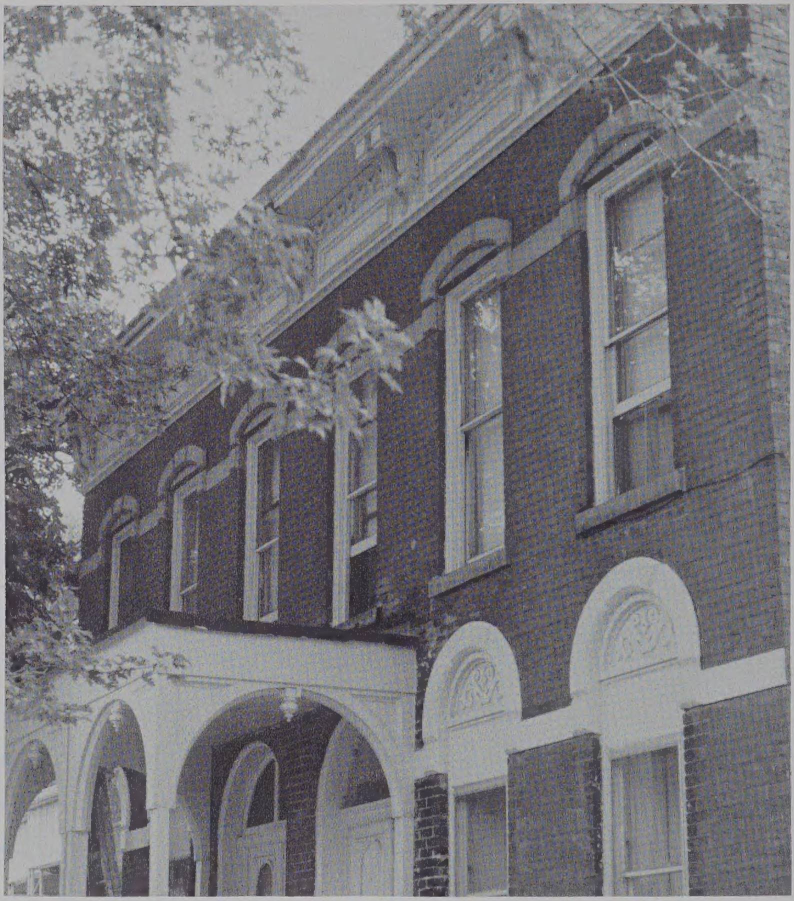
The High Victorian Gothic can be seen in the lofty towers and pointed arches of the old Westminster Church. A polychromatic effect is equally visible in the heavy ornamentation; red brick walls contrast with the sandstone window trim and limestone foundation. Main entranceways feature a three-story tower to the left and a two-story section to the right, with the wide entries recessed within pointed arches. Elongated Gothic front windows are surrounded by elaborate stone moldings, the side windows recessed in pointed arch moldings. Remnants of the original stone chapel stand next to the Superior Street church entrance, highlighted by a small enclosed entry which recalls its once pure Gothic styling. This chapel, designed by local architect Carl Schon, preceded the Westminster Church, built seven years later by well-known local builder, Luther Whitney. Both buildings served the Presbyterian community until 1909, when they were taken over by Saint John's Catholic College and renamed Westminster Hall. The chapel was virtually demolished for use as a warehouse in 1981.



William Cummings House
1022 Superior Street

1871

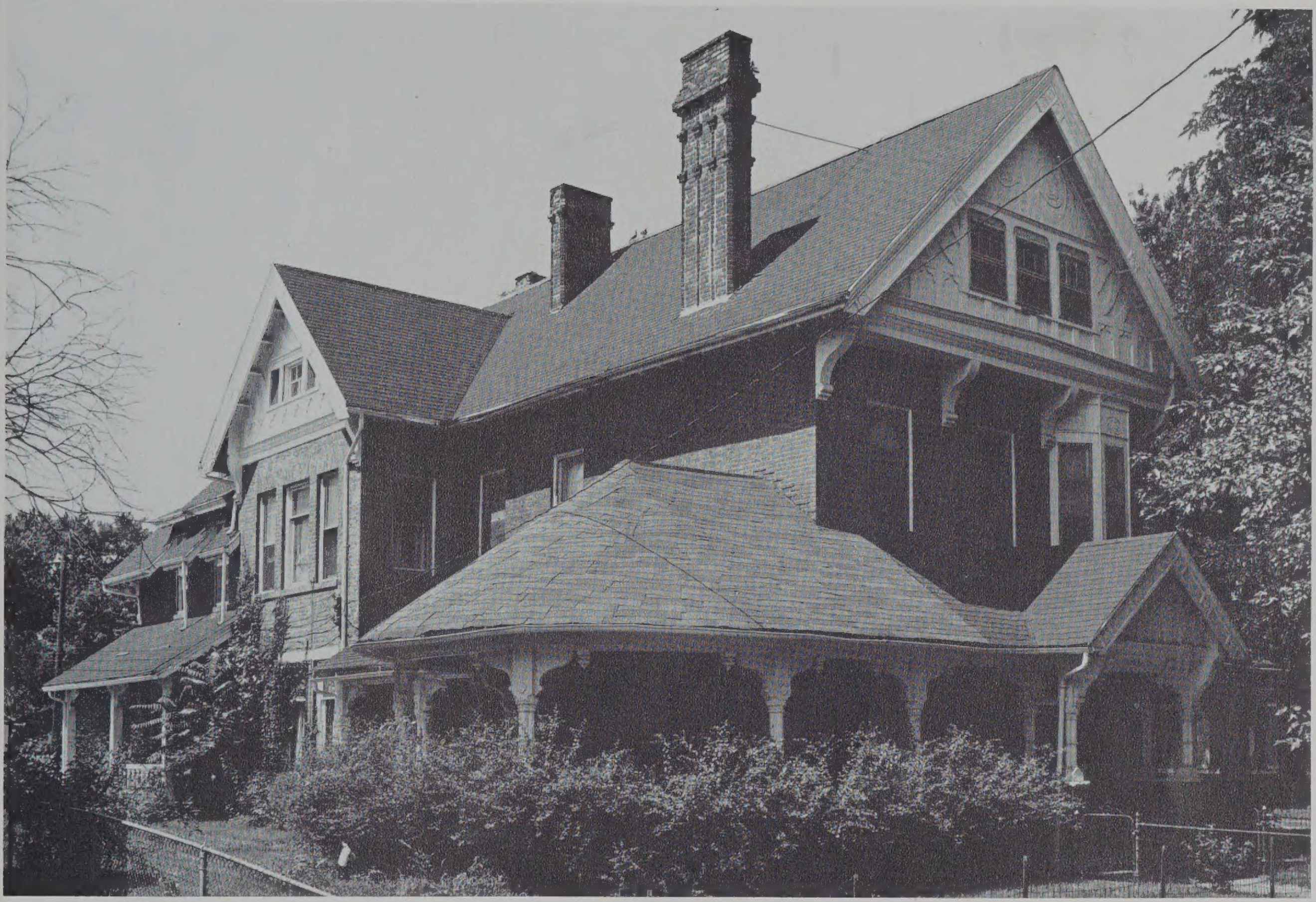
The large, villa-like home of financier William Cummings stands near the corner of Elm and Superior Streets. His house, surprisingly, remains largely unchanged since his demise in 1898. French Empire styling includes a mansard roof and variously arched dormers. Two porches, one serving the main entrance and another serving the carriage entrance at the side, emphasize the irregularity of the plan. Each porch is heavily supported and richly ornamented. Adding to the exterior decor are the detailed moldings over the windows of the first two stories and the decorated sills below. William Cummings was instrumental in the formation of the Northern National Bank, which later became The Toledo Trust Company.



Draper Apartments
1121-1123 Superior Street

1877

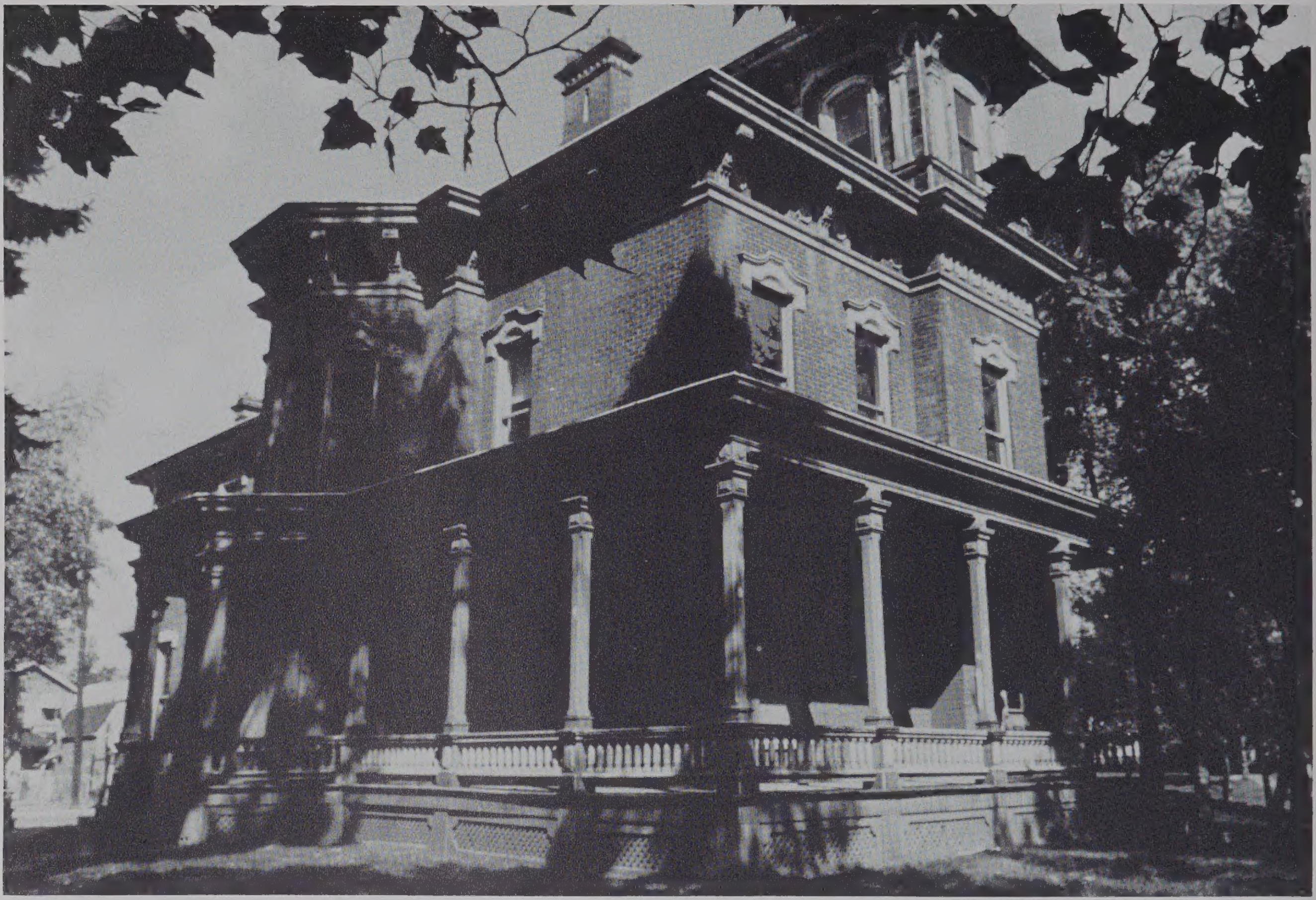
James Draper, a Great Lakes Captain and a Canadian by birth, settled here while still a sailor, making this High Victorian Italianate apartment his permanent home. Window treatments are varied: round arches dominate the first floor, as can be seen in the doors, windows, and porch; entrances are set in circular arches, with rounded lights in the double doors; and upper windows feature slightly arched moldings. The porch was originally adorned with square wood posts, set in arched bays. Scrollwork and circular panels decorate the exterior brickwork and carry out the arched motif.



Raymond-Ketcham House
329 Chestnut Street

1851 (Remodeled 1887)

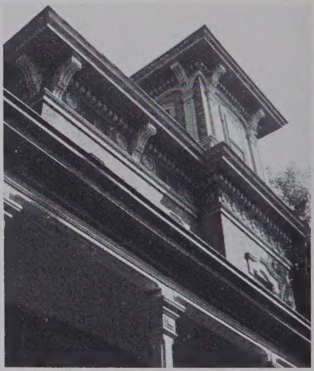
William Raymond built a large, brick house on this spot in 1851. He lived in it for five years, selling it to Toledo pioneer Valentine Ketcham in 1856. A series of alterations and enlargements, carried out by local architect E. O. Fallis in 1887, made the home a model of late Victorian architecture. A broad, overhanging attic gable is in the Queen Anne style, with the large, shingled front porch also one of the later additions. Bracketed posts support the circular porch and are matched in both the attic and roof supports and in decorations on the attic gables. Valentine Ketcham was one of the organizers and later a president of Toledo's First National Bank, and the man for whom the Valentine Building and Theater were named. In fact, Mr. Ketcham's life in Toledo virtually recounts Toledo's 19th century history.

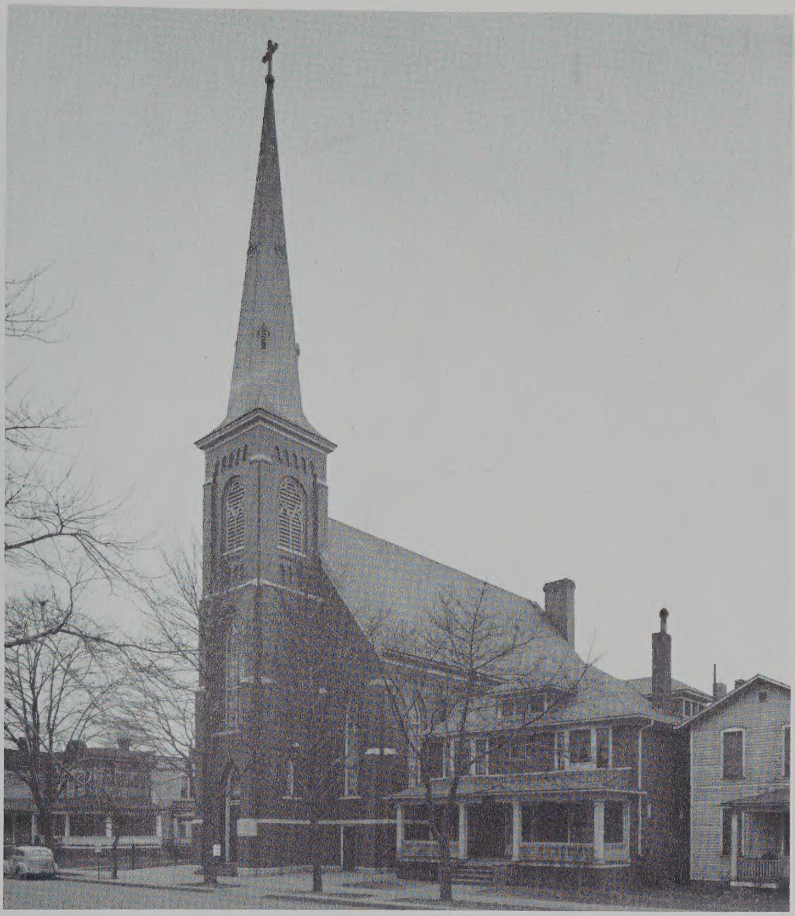


James Blass House
1207-1209 Superior Street

1877

James C. Blass built his fine Italian Villa style home at the height of his business career. A conspicuous square corner tower marks the home, with the main entry just beneath. Each floor was designed to give a different appearance, as is best illustrated in the varied window moldings. First floor windows feature straight moldings and corners; those of the next floor feature curvilinear moldings; rectangular attic windows are separated by small, octagonal moldings. Wood pilasters offer decoration and support for the tower roof, and a large, two-story bay window is another Italian influence in the home. James C. Blass served at one time as president of Toledo's prosperous Produce Exchange, and was one of Toledo's most prominent grain merchants.



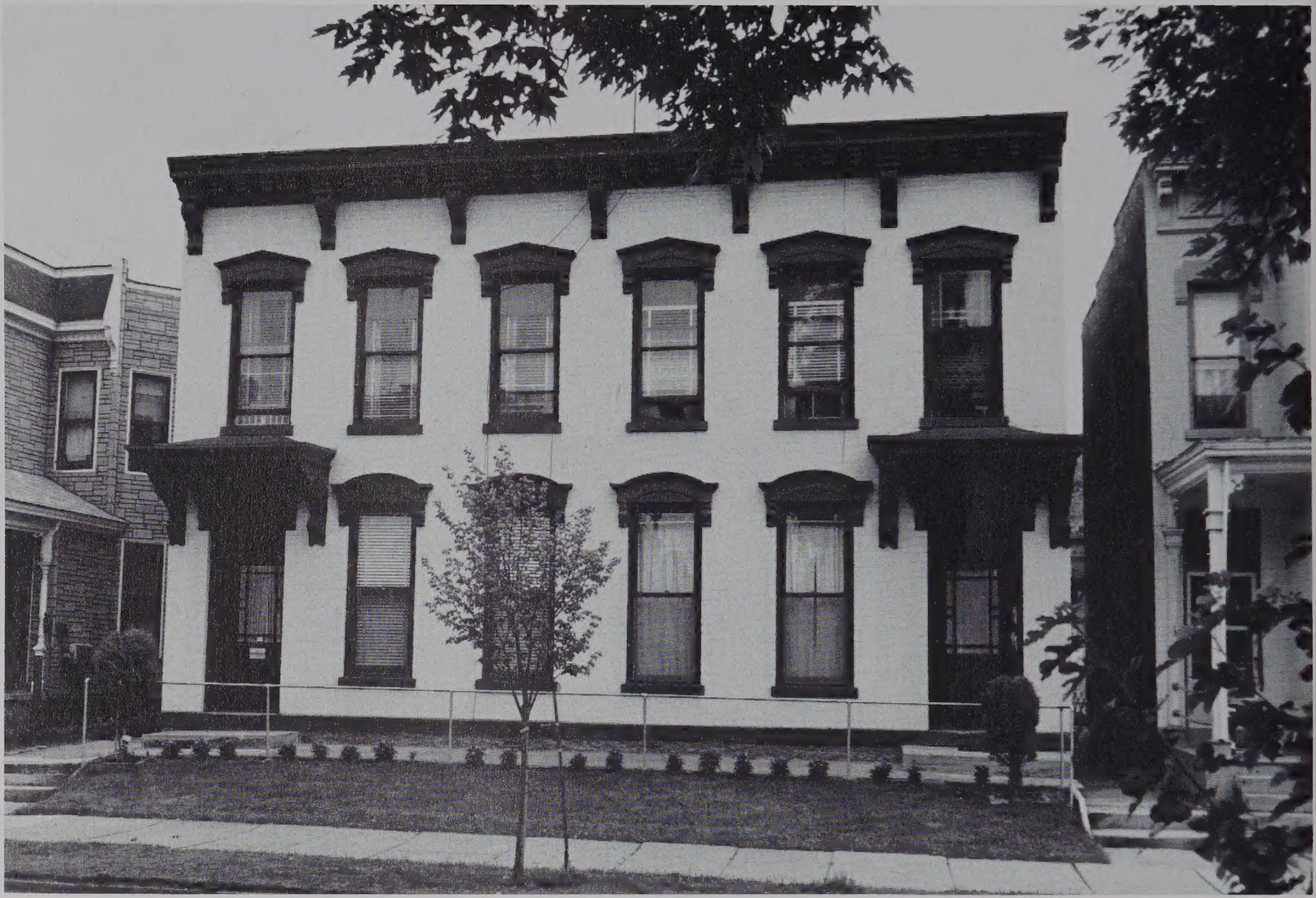


Salem Lutheran Church
1123 Huron Street

1870

Erste Ev. Luth.
Salems Kirche
A.D. 1870.
SALEM
LUTHERAN
CHURCH

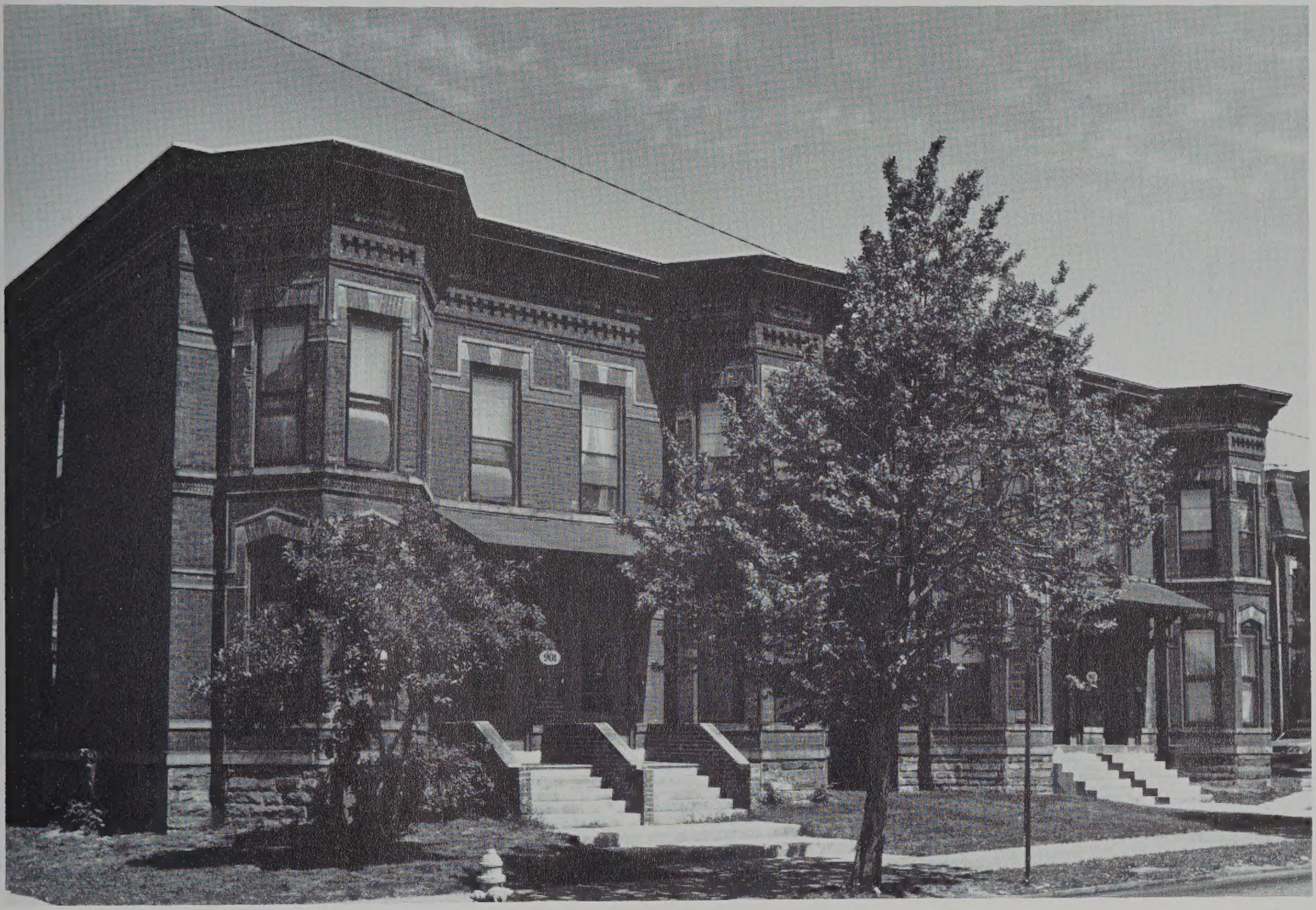
In 1835 Benjamin Stickney donated the land on which Salem Lutheran Church now stands. A small frame church, serving the German-speaking people of Vistula, stood on this spot until 1869. At that time, the congregation laid plans for a new church, of brick, in the early Gothic Revival style. The firm of Koester-Kuhlman undertook construction of the church, following the design of Carl Schon, Toledo architect. Main entrances and vestibule are contained in the large square tower, the tower forming a part of the facade. Large buttresses can be seen at the base of the side walls, and though treatments toward the top of the tower are somewhat Romanesque, the roof reaches a high Gothic angle. There is a definite change in the bricks of the tower, suggesting a possible interruption in construction. The church still serves the Lutheran community of the area, as it has for more than a century.



Van SanFleet Apartments
912-916 Huron Street

1866

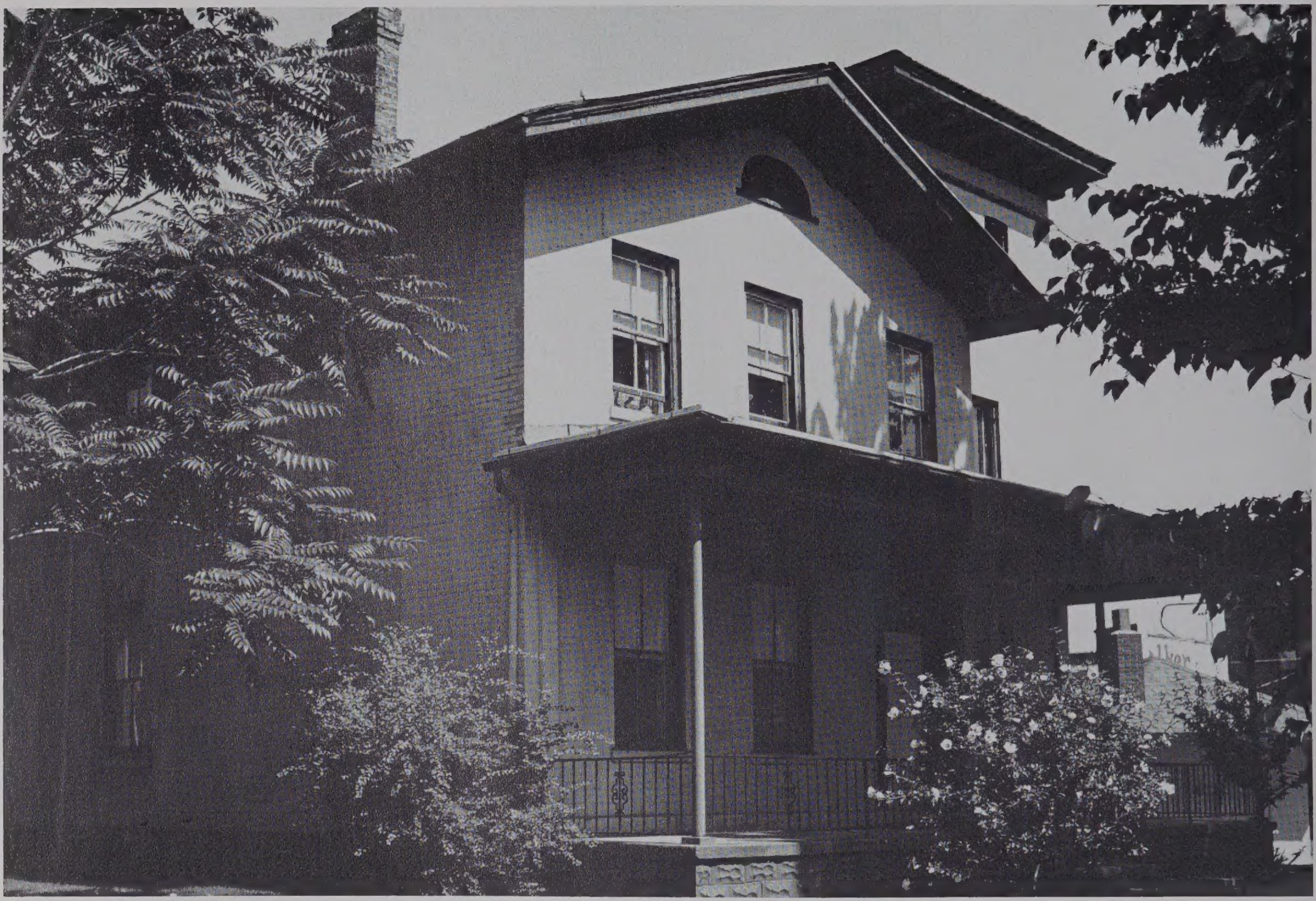
The Civil War had barely ended when John Van SanFleet built this Italianate double home. He immigrated here shortly before the war from his native Holland, soon building one of the largest contracting and masonry firms in northwestern Ohio. Window moldings, door moldings, projecting roof and brackets of the structure are all typically Italianate. Similarly curved brackets appear in the roof and window moldings, and in supports for the entry enclosures.



Delores and Charles Apartments
901-905 and 907-911
Huron Street

c. 1880

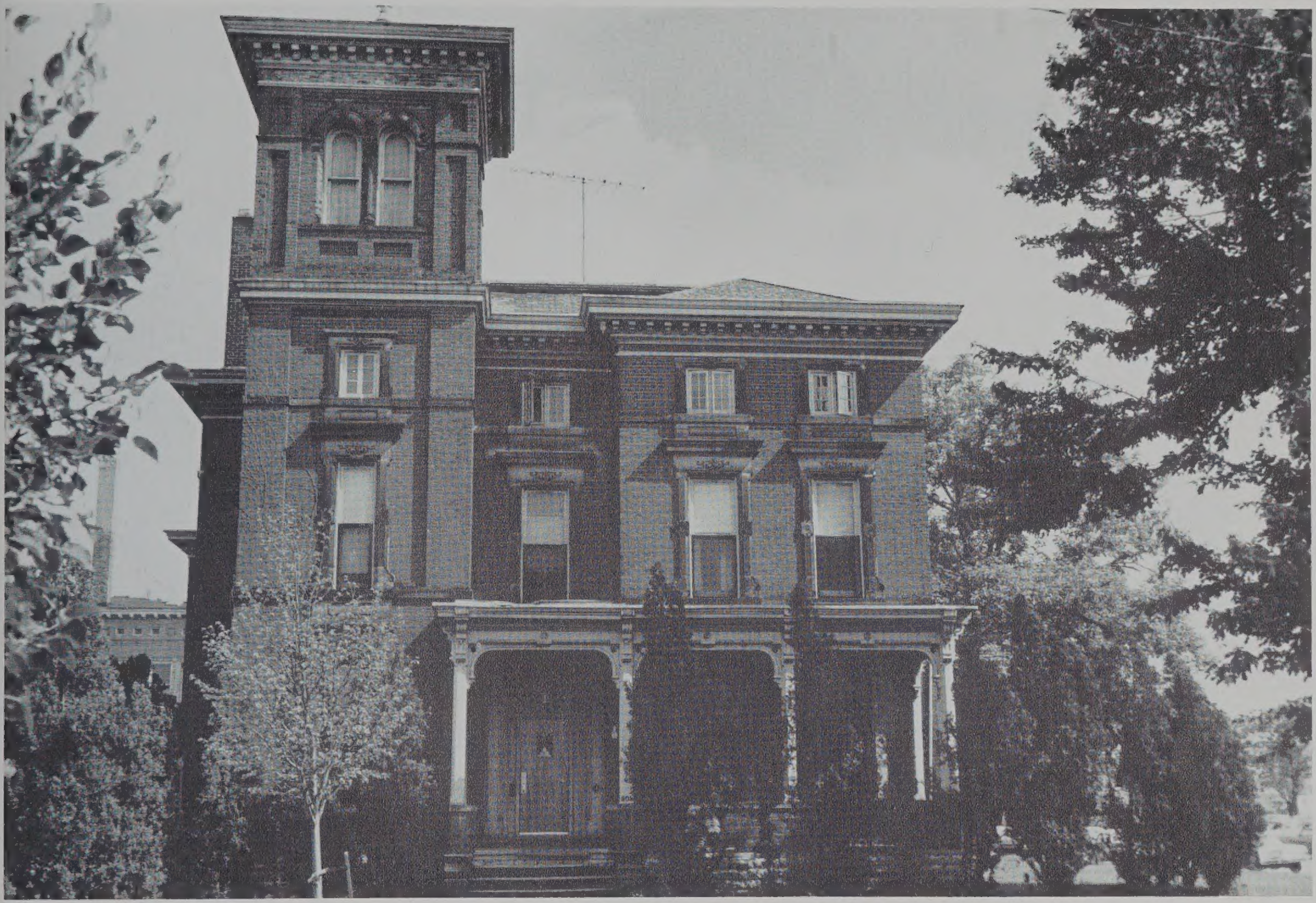
These buildings feature an unusual combination of tin, brick and stonework. They are, in fact, very unusual Italianate townhouses with plans that might easily be seen in the older portions of New York, Boston, or Philadelphia. Delores and Charles, whose names the apartments currently bear, were former owners.



Frederick Eaton House
833 Huron Street

1849

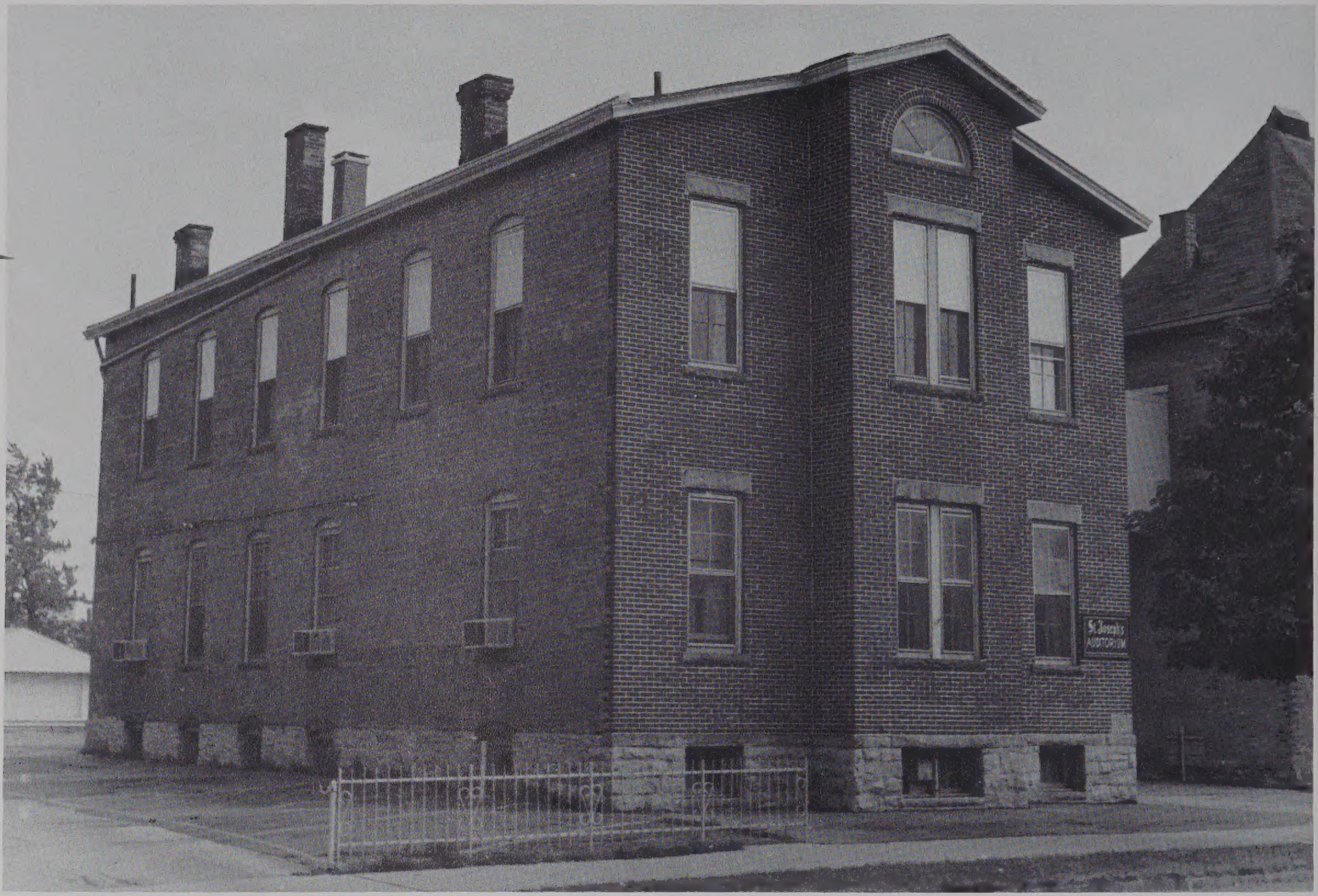
Frederick Eaton, founder of Toledo's Lion Store, owned this small but impressive home on Vistula's Huron Street in the middle of the 19th century. The Villa-type tower at the side is likely a later addition, though the basic Greek Revival elements of the original home are evident: three-bay facade, moderately sloping roof, and sidelit doorway. An interesting feature is the semi-circular fanlight in the upper facade.



Casey-Pomeroy House
806 Huron Street

1871

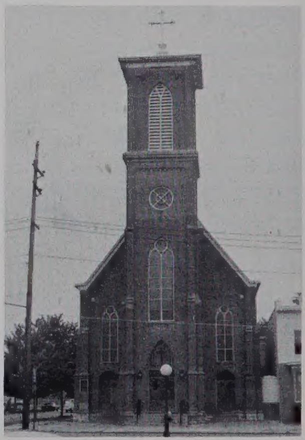
Theodore B. Casey built an outstanding example of the Italian Villa style at the height of his grain business career. He later sold the home to real estate broker, later chairman of the National Tax Association, George Pomeroy. A variety of surface treatments enhance an irregular plan, making the exterior quite distinctive. Numerous bays, projections, and recessed exterior areas produce a shadowed effect. Carved stone surrounds the windows at all levels, and the roof, though flat over the center section of the house, is hipped. An ornate porch is typical of the Italianate, with three bays supported by decorative wood posts projecting from the side of the corner tower. This fine Italian residence remained the home of George Pomeroy from 1884 to 1923, and currently serves as the St. Francis de Sales Achievement School.

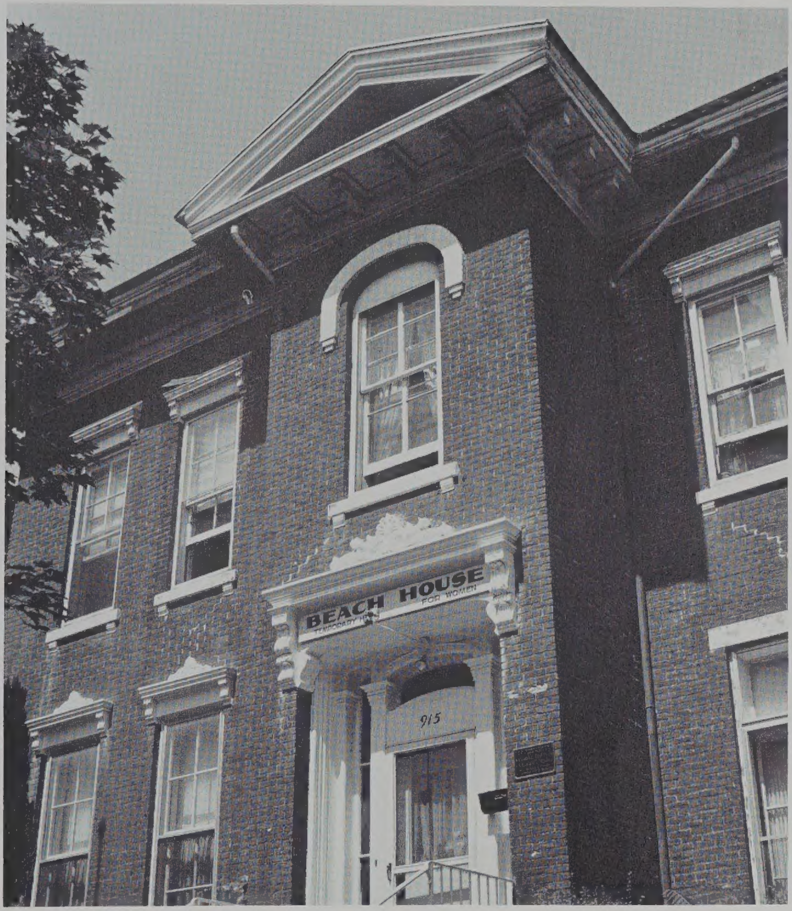


St. Joseph's Catholic Church and School
626 Locust Street
and 926 Erie Street

Church 1878
School 1880

French and Canadian Catholics of the Vistula area realized the need, as their contingent increased, for a larger church to replace the small chapel used through the middle 19th century. Construction, begun in 1870, took eight years to complete. A simple Gothic church, which still serves Catholics of the community, resulted. A square tower centers the front of the structure, its main entranceway recessed within a plain pointed arch. Side doors are set in Tudor arches. The two front corners of the church are buttressed, as are the two sides. A belfrey, added two years after construction of the building, and at the same time as the parish school, features louvered, arched openings. The famous carillons emanating from this familiar bell tower still ring the Angelus daily and call parishioners to holy services with their melodies.

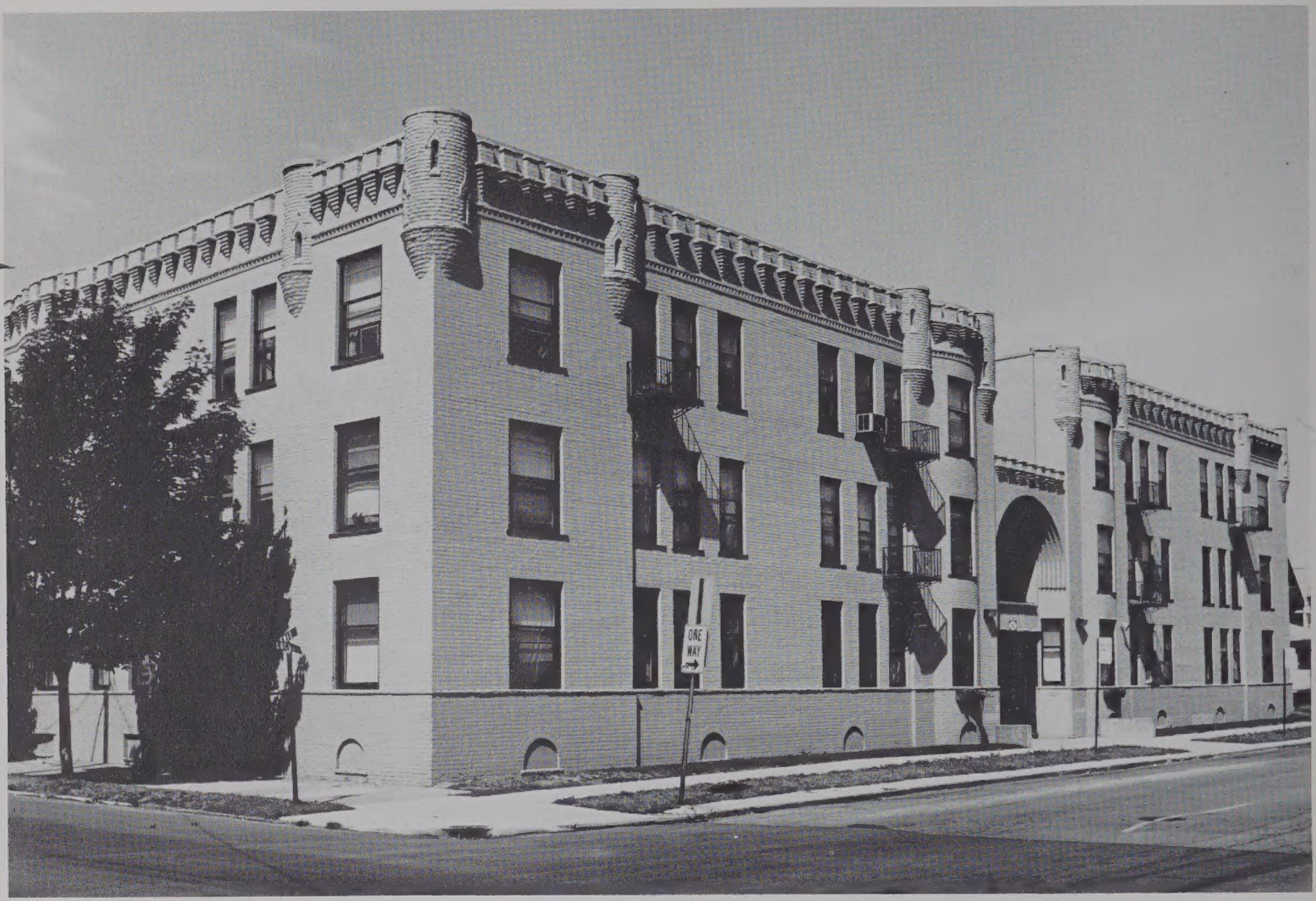




Pioneer lawyer Edson W. Allen's second home in the Vistula area later became known as the Beach House, and now serves as a temporary home for women. Basically Italianate, the house was built to incorporate a smaller structure which occupied the site when Allen purchased the property in 1856.
He completed his additions two years later with two stories of formal plan; the east and west wings are set back at different distances from the narrow central pavilion. Older portions can be seen at the lower right. Window decorations are traditionally Italianate, with decorative sills at the bottom and bracketed moldings at the top. A centered window over the main entrance is surrounded by a brick hood ornament. Perhaps the most distinguishing feature of the home is the front entrance, ornately early Italian, with wood pillars serving both the exterior and interior of the home. Edson Allen carried on his law practice from the residence until his death in 1893. The home was named for Helen Beach Jones, wife of Mayor Samuel M. Jones, popularly known as "Golden Rule" Jones.

Beach House
915 Erie Street,

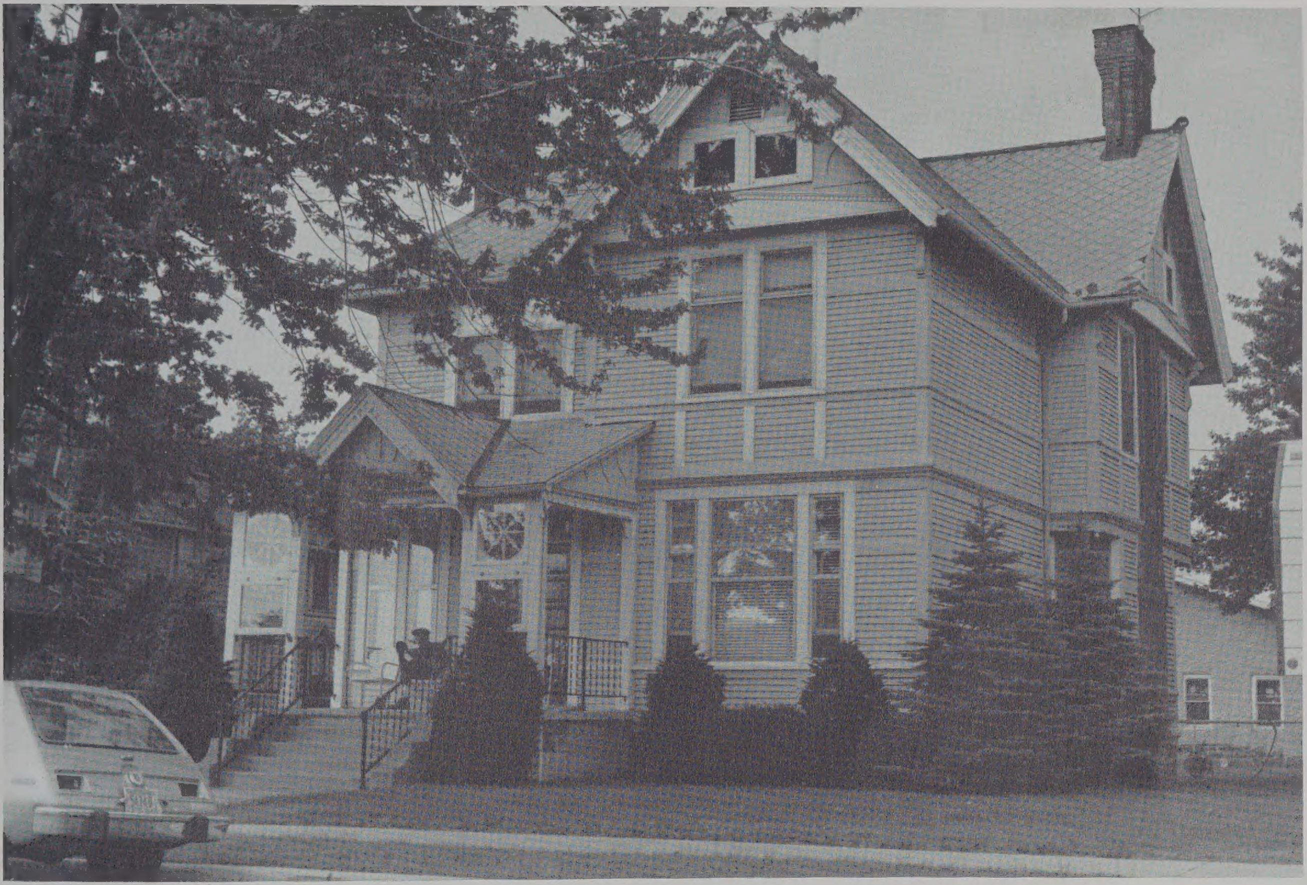
1858



Undine Flats
711 Locust Street

1897

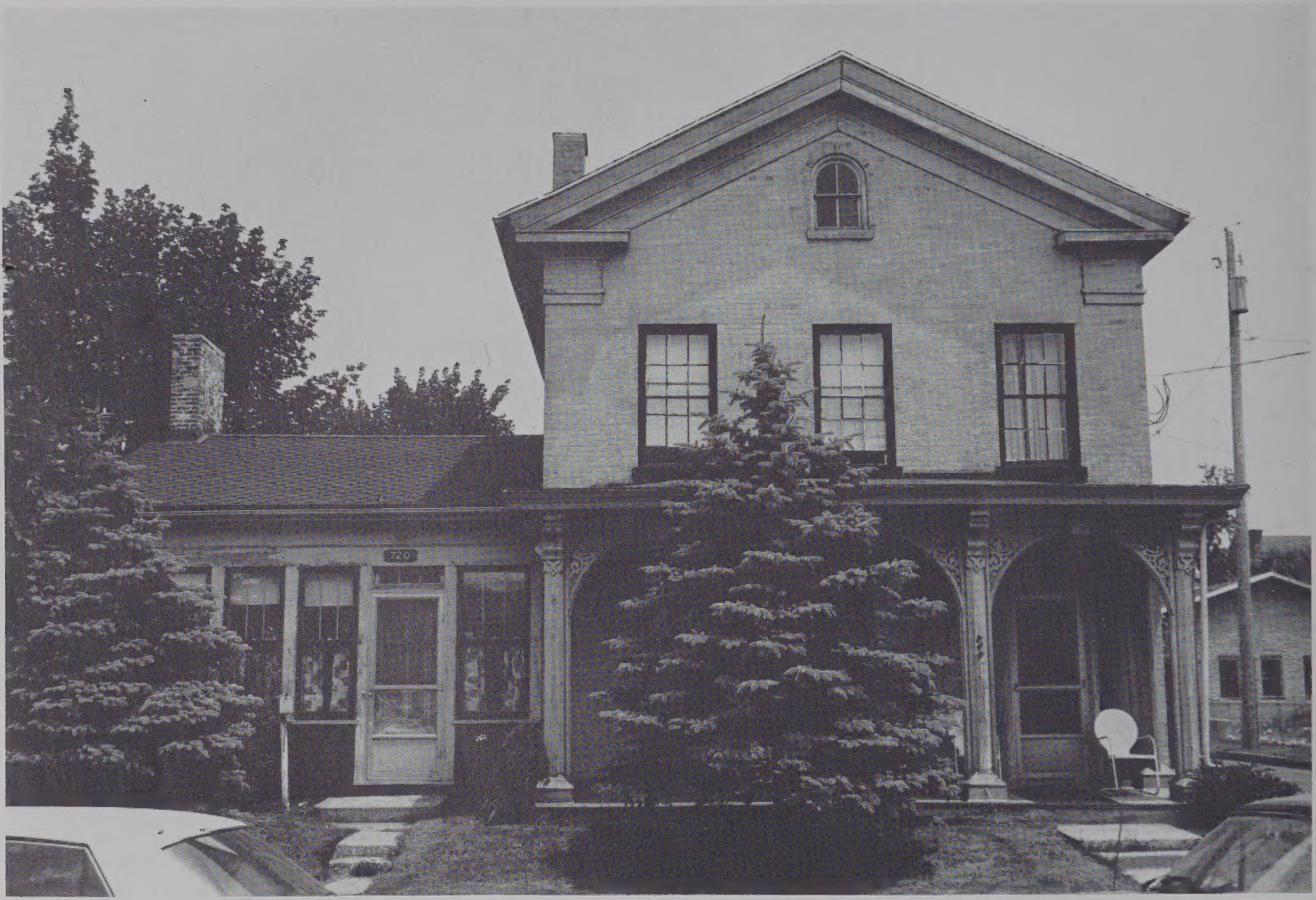
In ancient mythology, an undine was a female water sprite, and builder George H. Breyman chose to name his castle-like apartments, the Undine Flats. Breyman, an associate of George H. Breyman and Brothers, Builders, spent most of his spare time studying the effects of water. He subsequently became a noted designer and engineer of submarines. His apartments might easily have been drawn from some European stronghold overlooking the Rhine or the Rhone. Parapets, turrets, battlements, and bastions abound. Small bastions flank the entrance, and the doorway is set in wrought iron with expressive sidelights. Surrounding the entrance are arches with course work of brick. Circular basement windows repeat this arched motif. Breyman's turn-of-the-century apartments are styled in a fashion referred to as Medieval Commercial.



John Meilink House
714 Walnut Street

1888

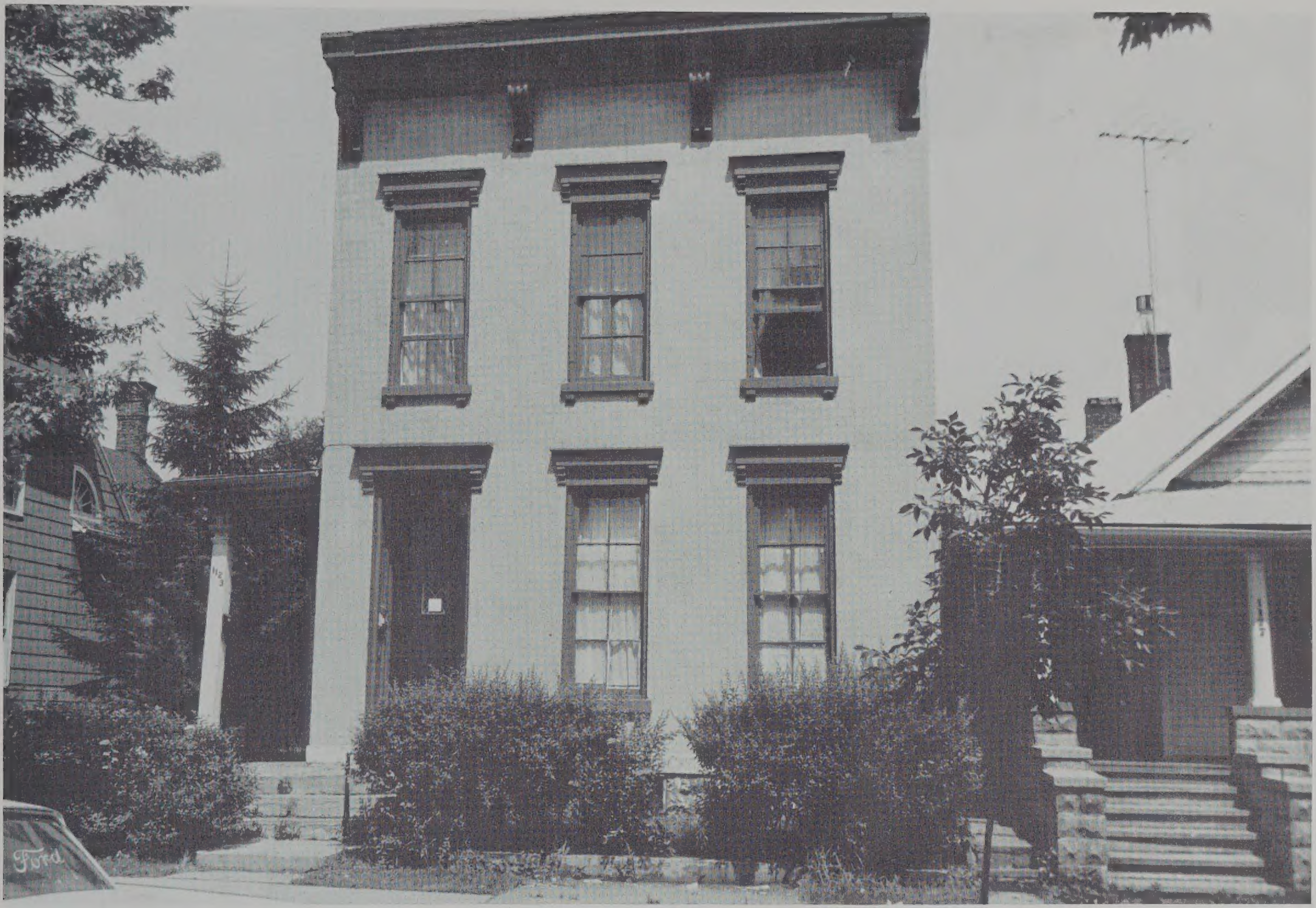
The name Meilink goes back to the very earliest days of Toledo industry. Son John worked for his father in the Meilink Furniture Company and became a prominent resident of the Vistula area. His family home features characteristics of both the Queen Anne and Stick styles. Multi-gabled roof, molded chimneys and half timbering are all aspects of the Queen Anne, while horizontal and vertical stickwork relate to the Stick style. Turned spindles and knobs adorn the porch supports. Various gables are richly decorated, and the woodworking found in some of the gable decor is matched in that of the porch.



Edson Allen House
718-720 Walnut Street

1848

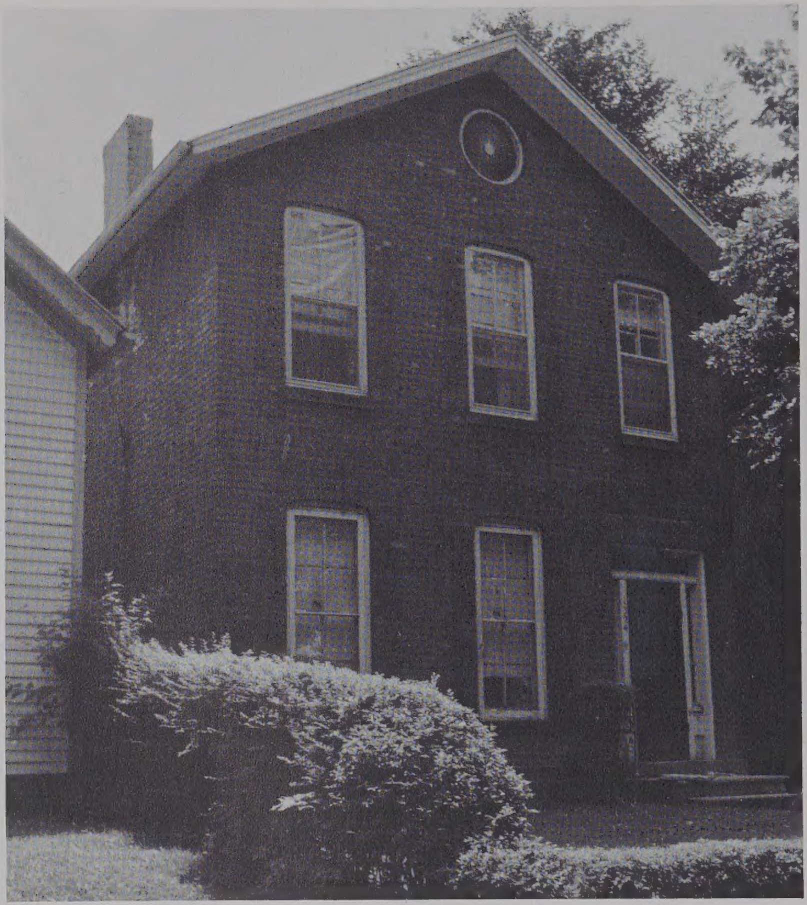
Edson W. Allen's first home, on Walnut Street, is one of Toledo's finest remaining Greek Revival structures. Allen was a lawyer, one of the first organizers of the Toledo Public Library, and a one-time city clerk. His Greek residence, executed in brick, includes a low, sloping roof, characteristic of the revival plan. Subtle detailing of the roof supports at each side of the front gable give the impression of columns in the absence of pillars or pilasters. They also offer the impression of a pediment at the gable end. A front doorway is surrounded by sidelights and a rectangular transom. Later additions to the original structure include the Italianate porch and a two-story wing along Crane Lane.



George Loeb came to this area in the mid 1800s. A stone mason by trade, he ultimately became the proprietor of his own contracting and masonry firm. He built his modest Italianate home during the early stages of his career, and it is a well-preserved example of that style. Window and door openings are all rectangular, with Italianate curvature repeated in the roof brackets, window and door moldings, and porch supports. It is one of the few Italianate homes in the area with a stuccoed facade. Thin lines traced in the finish give the appearance of stone and are an unusual feature.

George Loeb House
1123 Ontario Street

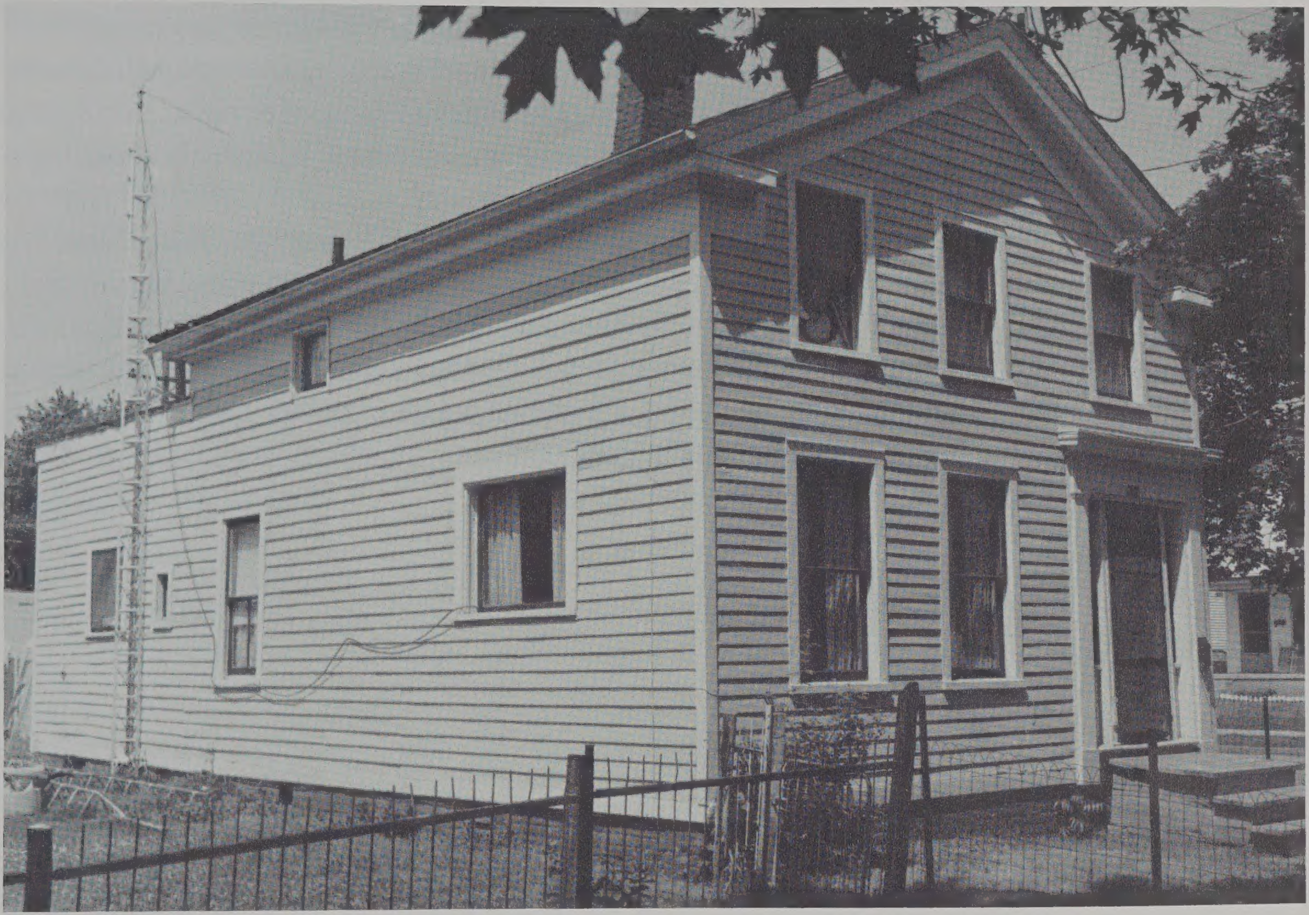
1866



Henry Holtgrieve House
1324 Ontario Street

1869

Henry Holtgrieve built his vernacularly styled residence on Vistula's Ontario Street sometime in the late 1860s. The plan is late Greek Revival, executed in brick, and the fine workmanship attests to Holtgrieve's excellence as a mason. Windows rest on stone sills; slight arches of brick surround the windows; and the door is flanked by sidelights with a rectangular transom. A large stone lintel rests over the door. Members of the Holtgrieve family resided here until the mid-20th century.



John Weimeyer House
831 Elm Street

1852

Charles Butler, a New York banker dealing heavily in Vistula real estate, built this modest Greek Revival residence, and then sold it to local carpenter John Weimeyer a few years after construction. Its rectangular plan includes a large Greek doorway with paneled sections just below the sidelights, and is akin to dozens of small-scale Greek Revival homes throughout the Maumee Valley.

Lee Comer has written professionally for over twenty years, the past ten from his home and offices in Perrysburg—whose land now includes Indian burial grounds, relics of the sieges upon Fort Meigs and field-stone foundations of log cabins and other early dwellings. He has written mystery, humor, poetry, screen and teleplays, in addition to other corporate and community histories. Mr. Comer has written for several large midwestern advertising agencies, and is currently a partner in the local advertising, promotion and public relations firm of Packo, Mitchell, Hanson & Comer. He studied creative writing at both the undergraduate and graduate levels at Miami University, Oxford, Ohio.

Ted Ligibel served as Survey and Research Director for the Landmarks Committee in 1974, in charge of the Vistula Historic Survey. In 1976 he became Historic Preservation Officer for Northwestern Ohio under a joint program of the Department of the Interior, the Ohio Historical Society and the Landmarks Committee, affiliating this program with Bowling Green State University in 1978. Since 1982, Mr. Ligibel has been head of historical acquisitions for the Local History and Genealogy Department of the Toledo-Lucas County Public Library. A frequent lecturer and tour guide, he has authored several articles on area history, neighborhoods and architecture and currently serves as Interim Chairman of the Landmarks Committee.

It has been over ten years since the publication of “Look Again,” the Landmarks Committee’s first literary effort, telling the story of landmark architecture of downtown Toledo and the Old West End—and almost ten years since the planning, initial research and undertaking of this edition. This book, as “Look Again,” could not have taken place without the long-term commitment of many individuals. The Landmarks Committee and the authors take pleasure in acknowledging them here.

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